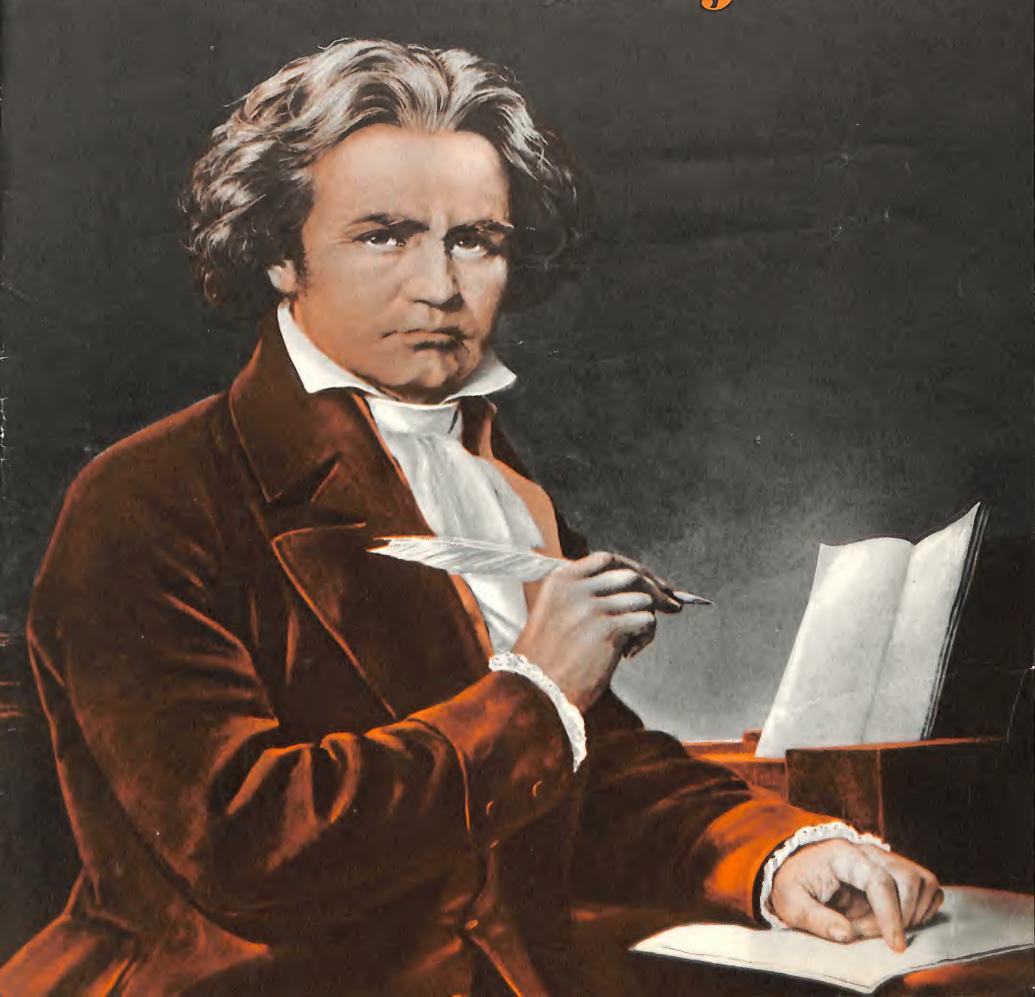
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THE CARNEGIE "POP" CONCERTS which opened its second season at Carnegie Hall. New York City, on May first, has presented several outstanding programs. The first week was highlighted by special programs, including a "Latin-American Fiesta"; a Neapolitan Night; a Viennese Night; and a Gershwin Night, Eva Likova, noted Czech soprano, and Robert Merrill, popular baritone of the Metropolitan Opera Association, were the soloists on the opening night,

THE NATIONAL FED-

ERATION of Music Clubs

hold its twenty-fourth

Biennial Convention and

American Music Festival

in Detroit the week of

April 20 to 27, with the



National president, Mrs. Guy Patterson Gannett,

and concerts throughout the week, in and the various events were presented be known as the English Opera Group. which leading figures in the world of as they came along in the season's schedmusic participated, American Music Day ule. All honor to the city of Baltimore! was celebrated on April 23, when the discussion of the problems of the American nard College. A number of the artists years he has presented at the Metropolitone (1929); Paula Lenchner, soprano estimated that a total of nearly two mil-(1937). Ramon Vinay, Chilean tenor, and during the years. Raya Garbousova, Russian violoncellist also made concert appearances. William evening of the convention.

ROBIN HOOD DELL in Philadelphia will open its eighteenth season of outdoor concerts on June 23. Again under the general musical directorship of Dimitri Mitropoulos, regular conductor of the Minneapolis Symphony Orchestra, the season will run for seven weeks and will feature world-famous soloists and guest conductors. Vladimir Golschmann, noted conductor of the St. Louis Symphony Orchestra, will direct three concerts in July,

ARNOLD EIDUS, American violinist, who was the winner of the first Jacques Thibaud International Violin Competition last December has returned from a most successful European tour which was part of the award. As a result of winning this contest, he has been engaged to appear with leading orchestras in this country and reëngaged for another European tour next February.

BALTIMORE, MARY. LAND, has added to its musical prestige by being the locale for an outstanding celebration commemorating the fiftieth anniversary of the death of Brahms. Headed by Reginald Stewart as director of the Peabody Conservatory, and con-



ductor of the Baltimore Symphony Orchestra, the complete works of Brahms some of the music needed, the under- mer at Glyndebourne, England, by a Musicians Association to organize Poland's

DAVID MANNES, distinguished violinist, composer was led by Dr. Otto Luening, conductor, has resigned as conductor of head of the Music Department of Bar- the concerts which for the past thirty who appeared were winners in Federa- tan Museum of Art in New York City. tion sponsored contests, including Mar- Now eighty-one years of age, Mr. Mannes garet Harshaw, contralto (1935); Edward inaugurated these concerts for the serv-Kane, tenor (1933); Robert Weede, bari- ice men of the First World War. It is (1945); and Jacques Abram, planist lion persons have heard the concerts

WINNERS in the 1947 National Piano-Masselos, pianist, and Joan Brainard, Playing Auditions, sponsored by the Nasoprano, were the winners in the 1947 tional Guild of Piano Teachers, will have Young Artists' Auditions, each receiving the opportunity to compete for additional an award of one thousand dollars. They awards through a plan known as Pianoappeared in a joint recital on the second Excellence-Prizes. Awards will be given in each of the three diploma classifications -Artist, Collegiate, and High School; and full details may be secured by writing to Grace White, P-E-P Chairman, 527 West 121 Street, New York City.

> COLUMBIA UNIVERSITY'S third annual Festival of Contemporary American Music, held there from May 12 to 18, was featured by four invitation performances of "The Mother of Us All," a new opera by Virgil Thomson and the late Gertrude Stein. The Five-Wind Ensemble (flute, oboe clarinet born bassoon) made its first annearance: and there was also a choral concert given by the chorus and orchestra of the Juilliard School of Mu- field, Kansas. sic, directed by Thor Johnson,

THE SAN FRANCISCO Symphony Or- International Festival of chestra, conducted by Pierre Monteux, gave the first New York concert, in its held in Edinburgh, Scotentire history on April 11. On an extended land, August 24 to Septour, the orchestra of ninety-eight is tember 13. The opening traveling in a style such as no touring programs will be pregroup ever before enjoyed. The New York sented by the Colonne concert was the twenty-fourth city on the Orchestra of Paris, ditour and there were thirty-two more to go. rected by Paul Paray.

THE TRAPP FAMILY Austrian Relief. Inc., reports that in the first three months stuffs, clothing, and household sundries be given by the Glyndebourne Opera were sent to the destitute people of Aus- Company, with nine performances each tria. These donations represent contribu- of Verdi's "Macbeth" and Mozart's "The tions from the American people of thirty- Marriage of Figaro." two different states

BENJAMIN BRITTEN, English composer,

presiding. There were taking seemed almost impossible of suc- company organized by Mr. Britten. The important discussions cess. But all difficulties were overcome, company, with an orchestra of twelve, will

> JACQUES SINGER, young American conductor who began his career as a violinist in The Philadelphia Orchestra under Stokowski, has been appointed musical director of the Vancouver Symphony Orchestra. From 1937 to 1942 he was conductor of the Dallas Symphony Orchestra, an appointment which he received on the recommendation of Leopold Stokowski.

> THE AMERICAN GUILD OF ORGANISTS held a National Spring Music Festival May 12 to 16, in New York City. The program included organ recitals, church services, discussions, choral concerts, and pilgrimages to some of the interesting places in the city. Prominent organists from various parts of the country were heard in recital

ARNOLD SCHOENBERG, celebrated Austrian-born composer now professor emeritus of music at the University of California, and a resident of Los Angeles, has been awarded this year's Award of Merit for Distinguished Achievement of the National Institute of Arts and Letters. The Award, which carries a prize of one thousand dollars, was presented in May.

ROBERT LEECH BEDELL, prominent organist, composer, and editor, has received the honorary degree of Doctor of Music from Southwestern College, Win-

THE EDINBURGH 1947 Music and Drama will be



Another attraction in the harmonic Orchestra, conducted by Bruno

FRANCO AUTORI, permanent director of the Chautauqua (New York) Sym- died January 27, in Paris. Born in Carawere presented during the season. When has written another opera, "Albert Herr- phony Orchestra, while on tour in Poland cas, Venezuela, August 9, 1875, he began it is considered how difficult it was to get ing," which will be performed this sum- during April, was asked by the Polish to study at the Paris Conservatoire when

first national symphony orchestra in Warsow It is intended to make the home of the new orchestra in the shattered Philharmonic Hall, now being rebuilt for the 1949 Chonin Centennial

BERNARD HERRMANN, composer and conductor, has received an award of one thousand dollars in recognition of his "fostering in America a deeper knowledge and a wider appreciation of the world's fine music." The award, established ten years ago by Lord & Taylor, New York City, is one of four given annually to leaders in the fields of music, the motion picture, modern art, and the dance.



KATE CHITTENDEN, veteran piano teacher. composer, organist, of New York, in April celebrated her ninety-first birthday. Still actively engaged in her profession, Miss Chittenden

can look back on a record of seventy-four years of uninterrupted teaching, thirty-one of them as head of the piano department of Vassar College, She is distinguished also as an organist, and

from 1879 to 1906 was organist and choir director of Calvary Baptist Church, New York City. In 1906 she helped to found the American Guild of Organists, From 1900 to 1932 Miss Chittenden was dean and head of the piano department of the American Institute of Applied Music. Besides her teaching, she gives a lecture series each year.

THE AMERICAN LYRIC THEATRE, INC., a new English language opera company, of which Donald Dame. Metropolitan Opera tenor, is treasurer and one of the founders, gave its opening performance on May 9 at the Westchester County Center in White Plains, New York. "The Barber of Seville" was performed with Winifred Heidt, mezzo-soprano, singing the role of Rosina, Spoken dialog was used instead of the sung recitative. Paul Breisach was the conductor

THE COLUMBUS (Ohio) Philharmonic Orchestra, conducted by Izler Solomon, as completed its first season as a full professional organization. In the twentyweek season, a total of twenty-seven works by American composers, was per-

ARTHUR HONEGGER, French modernist composer, will be in charge of the composition department of the Berkshire Music Center this summer. This is Mr. Honegger's first visit to this country since

The Chair Invisible

JOHN GREGG PAINE, general manager opening weeks will be the Viennese Phil- of the American Society of Composers, Authors and Publishers, died suddenly of its operation, 2480 packages of food- Walter. A three-week season of opera will in Detroit April 23, following an address which he had just made before the National Federation of Music Clubs, His age was fifty-seven, Mr. Paine was a specialist in copyright law.

REYNALDO HAHN, composer, conductor.

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Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa under the Act of March 3, 1879. Copyright, 1947, by Theodore Presser Co. for U. S. A. and Great Britain,

at Bayreuth, and have an imagined interview with the master. The representative from THE ETUDE begins:

"Herr Meister, I represent THE ETUDE, a musical magazine which Theodore Presser will found in America in 1883, seven years hence."

TET US GO BACK to 1876.

opening his Festspielhaus

when Richard Wagner was

"Theodore Presser! Who's he? Never heard of him," scowled the composer.

"He's the man who founded the Music Teachers National Association at Delaware, Ohio, last. year."

"That's in America, isn't it? I have just written a Centennial March as reclam for their great business fair in Philadelphia. It's very bad, but they won't know, and no one will ever hear it again." "Reclam! That's Teutonic for

advertising. What is your opinion of art and advertising?"

"Ungotteswillen! Donner und Blitzen!"

The master became frantic with rage, tearing his hair and playing football with his velvet heret.

"But Meister, when you were

JUNE, 1947

a young man in Paris, did you not do a lot of hack musical work for your bread and sausage and cheese?" The master approached apoplexy at the mere mention of his

"Do you think that there will ever be a time when the world will spend millions of dollars weekly for music to be used for advertising?"

The master passed out of consciousness, with screams of "Wahnsinnig! Geistesschwache! Verrückt!"-all of which in Broadwayese means lunacy, addle-brained, stark mad!

The subject of this editorial was suggested by a recent meeting of the sixty-one year old Contemporary Club, of Philadelphia, one of the historic, cultural American groups, athenaeums, forums, literary societies, chautauquas, and associations of upward looking folks which come into even more intimate contact with the foremost movements of the day than do the excellent "Forum" and "Town Hall Meeting" discussions of the radio. The speakers upon this occasion were Reeves Lewenthal, President of the Associated American Artists, Inc., and Major Homer Saint-Gaudens, Director of the Carnegie Institute of Pittsburgh, Major Saint-Gaudens, in opening his address, commented in part upon the fact that great artists of the past (painters and sculptors) depended for their support upon regal patrons, rich burghers, and the fathers of the Church. Some of the masters became very wealthy through the sale of their paintings. Musicians, however, in olden days, rarely received much more than a pittance for their labors. Up to the time of Beethoven, the great musical democrat, they were sometimes kicked about as menials and lived miserable, cringing existences.

With the coming of a new era, advertising as a factor in modern

Art and Advertising



THE GLEANERS (Les Glanouses

Jean Francois Millet (1814-1875), one of the most illustrious painters of France. once painted signs for a living, at his home at Barbizon.

changes. It thus has come to pass, as Major Saint-Gaudens pointed out, that many of the world's greatest artists, painters, and musicians have found it expedient to depend upon commercial art for a part of their livelihood. Here is Major Saint-Gaudens' list of some of them, including his own father, the eminent sculptor. Augustus Saint-Gaudens. If you are not familiar with these names, extend your cultural knowledge by consulting a good encyclopedia: William Hogarth, Thomas Rowlandson. Augustus Saint-Gaudens, Jean Louis Forain, Pierre Bonnard, Paul Cezanne, Edgar Hilaire Germaine Degas, Henri Matisse, Pablo Picasso, Vincent Van Gogh, Winslow Homer, George Bellows, George Luks, Walt Kuhn, and Guy Pène du Bois. The American painter, Frank Duveneck (Frank Decker), painted altars for a firm of church builders.

living has undergone epochal

Major Saint-Gaudens also noted that Watteau, Toulouse-Lautrec, Rockwell Kent, and many other artists of distinction

deliberately made advertising a part of their work. Your editor at this same meeting called attention to the fact that George Du Maurier, eminent English cartoonist of "Punch" and author of the sensational novel, "Trilby," had made the now famous label for the bottle of Apollinaris Water, and also that the great French painter, Jean François Millet, once earned part of his living painting signs at Barbizon.

The marriage of art and advertising has come about as a matter of human expediency, and if it is a "marriage of convenience." both parties seem to be faring excellently. The artist and the musician, now deprived of the support of generous dilettante and devout ecclesiastics, have been compelled to turn to business and industry. At the same time, it is not a little complimentary to art and to music to have commerce recognize these as great human necessities, so important that their very association with business can lead to success in promoting widely used mercantile and industrial products.

Trade is born in the market place. The main function of good advertising is to carry the message of the opportunities of trade from the market place, through the eye (print and television) and through the ear (radio) to the office, to the work shop, or to the home of the consumer. Advertising cannot alter the basic principles of square dealing, honest values, or exact representation of quality and price, which mark all fair trade.

The launching of a successful advertising project no longer is based upon accidental, slipshod experiments in the counting house or the studio. It depends upon a science, becoming more and more exact, dealing with the psychology of human interest, exhaustive research in economics, distribution, markets, and finance. Thereafter, comes the presentation of advertising, through the brain

Tiny Tots' Adventures in Theory



POSITION AND NOTES ARE NOT ENOUGH Let them have theory, too.

E great problem of music education would be simplified if adventures in theory were made a part of every piano lesson from the beginning. Too often, however, exploration of the keyboard is either frowned upon as unsanctioned experimentation. or utterly ignored. Many times, also, that which might have been a delightful keyboard excursion is turned into a boresome paper-and-pencil affair. The joyful experience of marking out a trail for himself on the keyboard, or of being able to follow the musical travelog of a definite piece of music are incentives unknown to many piano students

There are certain amazing and disturbing things about piano pupils who enter our conservatories. One of these is the ignorance of key signatures. If you ask a pupil in what key the piece is written, he is more likely to give the obvious answer, "five flats," than the intelligent one, "D-flat."

It is only the occasional pupil of college age who has a working knowledge of such easy fundamentals as the relationship of syllables to the piano keyboard, the step and half-step pattern of the major scales, the ease of building three forms of minor scales as related to the major scales, or independently by patterns, the understanding of intervals, the structure of major and minor triads and their inversions, simple transposition, and elementary principles of form,

Interest Stimulated

The interest of an adult piano pupil who has no lead to observe how a piece of music is built, and upon what harmonic foundation stones it rests. His ability to play well, and to memorize, and his capacity to enjoy are immeasurably speeded up by the understanding of some of these simple relationships between printed page and keyboard.

by Jane Bradford Parkinson

no matter at what stage he may be in the way of performance

The question therefore arises regarding the attitude of teachers themselves toward the study of theory. In their own experience was harmony only a set of exercises to be written on lines and spaces, red-penciled, groaned over, and pigeon-holed, or did it mean intelligence, and life itself, as applied to a piece of music?

The teacher who reluctantly approaches the teaching of keyboard theory must first of all be willing to take himself in hand, correct his own attitude, revise his own learning processes, clear up the distasteful and foggy impressions left from his own youthful experiences, and resolve not to pass on the same kind of impressions to the pupils intrusted to his care. He should then begin theory with his pupils at the very first lesson, and make it a part of every lesson from that time on.

The first step is to show the beginning pupil the relationship between the music he sings and the music he plays. Singing a little melody before it is played, establishes in the hearing the melodic line, the phrasing, and the rhythm. As the public schools do a great deal of singing, this is obviously the child's first approach to the piano. Most schools make use of syllables. If the child has not learned the syllables in his school inging, the piano teacher should see that he knows them, as they are a basic factor in both singing and playing, and are invaluable as the groundwork for scale building and transposition.

The First Lesson

At the first lesson, let the child sing a simple twophrase melody that will lie under the five fingers of one hand, then find the position and play the melody upon the keyboard. These two easy steps should be a rote process. The child may then see upon the printed page what the ear has heard, and the hand has performed. There is immediate coordination of mind, ear, hand, and eye. And best of all there is immediate pleasure and self-assurance in performance.

To stimulate such coordination, simple melodies based on the first five tones of the major scale are best. After the child has learned to play two or three of these easy pieces by rote, he comes to a recognition of the fact that the figure, do re mi fa sol, is built by definite step and half-step pattern, and may be formed from any white or black key as the starting point. Black keys are necessary to preserve the pattern, and so are as easy to use and understand as white ones. The child plays his first pieces in G, D, A, or any other key as readily as in C. The old idea that the child must work up and down from Middle-C, and that the eventual introduction of a sharp or a flat is a fearful and wonderful thing has long since passed

After a few lessons, it becomes easy enough for the child to complete any major scale by adding two whole steps and one half-step to any do re mi fa sol pattern. Thus the scale, which is still so dreaded and so background of theory is at once quickened when he is poorly comprehended by many students entering a conservatory, can become one of the simplest and most interesting processes, and can be at the command of the average child after only a few months of study. Signatures are no longer a matter of difficulty, for they follow as a result of the building process.

cation, it becomes both the obligation and the opportunity of the plano teacher to give them to the student. They may be taught as relative to the major scale, or as independent scales by step and half-step patterns. In either case, the three forms, normal, harmonic, and melodic should be taught.

When the minor scales are taught as relative to the major, starting on the sixth tone, or la, the child sees quickly that there is never any change in the first five tones, and no change at all in the normal or natural minor scale. In the harmonic there is one change when sol is raised to si; in the melodic the si is retained and fa is raised to fi, and the scale then descends like the natural form. If patterns are preferred, the scale starts on one, and the definite locations of the half-steps are learned. The best way, of course, is to see that the pupil is familiar with both ways. Such a procedure is orderly and clear

The Foundation of All Music

Almost without exception the pupil becomes as interested in building scales as he does in building a house with blocks, or setting up something with his mechanical building toys. After all, the scales are the foundation of all music, and teaching them is a very definite responsibility.

Transposition of simple melodies and little pieces is one of the pupil's greatest joys. As soon as he can play a five-finger position from two or three starting points, he can transfer his melodies from one place to another This extends to transposition of melodies of greater compass as soon as the pupil is able to complete two or three scales. Later, as the child learns his chords, he can move these also to various keys. Transposition can thus be carried on by easy stages all through the pupil's education in music.

Building chords is one of the pupil's real adventures. From the earliest lessons, he readily comprehends the fact that chords built on the first, fourth, and fifth degrees of the major scale are major chords, and can make beautiful accompaniments for his little melodies. These chords lie as pictures beneath the hands just as the scales do. The tonic, taught as do mi sol, the subdominant, as do fa la, and the dominant seventh, as ti ja so, keep the child's hand in a natural arched position, and allow him to recognize the common tone that keeps him on location. These positions also make the muscular performance so easy that change from one to another becomes automatic, and the performer listens ahead for instinctive harmonic direction.

For easy harmony in minor, chords may be formed on the same positions, making use of the harmonic scale. The child is fascinated by the ease with which he can change a simple major melody and its accompanying chords into minor. He soon discovers that the chords on the tonic and the subdominant are minor, while the dominant seventh remains major.

As the pupil grows older, comprehension increases. The piano teacher should see that the pupil knows the names of the intervals, and should use every possible opportunity to help the student recognize intervals by hearing-major, minor, perfect, augmented, and diminished. Thus the pupil becomes familiar, both through the ear and the eye, with the intervals that go into the making of a chord. He also comes to recognize in-

Teachers who fear to let a child experiment should realize that when the structure of scales, chords, and ollow as a result of the business substance of the Minor scales, too often a hideous nightman to the single atinor scales, to quite a mesons inguinare to the rudiments have been neglected in early edu- adult student, can without confusion be taught the creating, or composing, and (Continued on Page 350)

The sensationally brilliant successes of Leonard Pennario in concert and as soloist with our faremost orchestras, prior to his entry into the military service, created furors in audiences such as those which have greeted radia and Hollywaod stars, such as those which have greered radia and nollywade starts. This had no effect upon his natural modesty. His impressions regarding his experiences in China and Burma, with armies of men who, though surrounded with seething millions, were continually under tragic strain and desperately desolate in a disease-ridden, tropical country, are startling. After his re-turn from the front he went to the home of Dr. Guy Maier, his teacher for many years, for preparation for his present coost ta coast taur, during which he has been overwhelmed by cheering crowds of admirers, not merely far his playing, but for his compositions as well.

—Engres's Nate

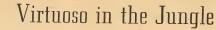
THEN WAR broke, just what happened to HEN WAR broke, just what happened to the minds and imaginations of thousands of young musicians is difficult to picture. Here they were, with others in similar cultural and scientific callings demanding the super-development of the hands, suddenly called upon to go through the roughest and toughest kind of training. In earlier wars, virtuosi, musicians, and artists were usually carefully protected from danger. During the last war they no longer could remain far from the battle fronts. guarded like the art treasures in museums such as the Louvre, the Hermitage, or the Prado. Bach, Handel, Gluck, Mozart, Beethoven, Schubert, Schumann, Rubinstein, Liszt, Brahms, Verdi, were kept as far away from the smell of gunpowder as possible.

In World War I many distinguished musicians. notably John Philip Sousa, Ernest Schelling, Guy Maier, Percy Grainger, Albert Spalding, and others, volunteered for the Service for which they were best adapted. In World War II our democracy called for the best in all our young men fit for service. It was a war in which science, art, and music all had a defi-

What might it do to the young musician's art and his personal interests for the future? For my part, despite the misgivings of my friends, since there had to be what Virgil in his "Aeneid" describes as "War, horrible war!" ("Bella, horrida bella!"), I would not have given up my service in World War II for any-

When the Japanese attack occurred on December 11, 1941, I was seventeen years old. All of my life up to that moment had been focused upon becoming a virtuoso pianist. I already had been soloist with large symphony orchestras. I had been graduated from high

LEONARD PENNARIO
When he entered the United States Service



A Conference with

Leonard Pennario

Brilliant American Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ANTHONY DRUMMOND



LEONARD PENNARIO Playing a concert for the G. L's at a base in Assam Valley, India.

school and was attending my first semester at the University of Southern California, I had toured our major cities, playing with our leading orchestras, and had received gratifying comment from foremost critics. At the same time, I was continuing my studies with Dr. Guy Maier. The artistic future seemed promising.

A Patriotic Musician

I knew, however, that it was only a matter of time before I would find myself in uniform, and when I came to wear that uniform I was just as proud as any young American could be, I realized that it would make a tremendous change in everything, but hating war above all things, I wanted to do my part in what we hope will prove a readjustment of world civilization that will convince all people of all lands that war, like pestilence and disease, which gradually are being wiped out by human understanding, will disappear from the face of the earth. One thing I did know was that life in the army is so intense, so concentrated that one lives in one year the equivalent of several years. It has an unquestioned maturing effect which is hard to explain. Many of the G.I.'s went into the Service as boys and came out men.

Finally the day came, and I was placed in the Air Corps and later in Special Service. I was moved from one camp to another and went through basic training in the Air Forces without any injury to my hands save lack of practice. When it was found that I was a pianist, I was permitted to accept engagements, and for some eight months I toured the United States, in uniform, appearing with great orchestras. All the proceeds of my concerts of course were turned over to the Air Forces Relief Fund, and Army Emergency

Experiences in the Tropical Jungle

Soon, I learned that a shipment of my unit was bound for Asia. It all came so quickly that it was hard for us to get our bearings. We flew from Newfoundland to the Azores, to Casablanca, to Cairo, to Karachi, and to Calcutta. Our bases were at Tezgaon and at Kermitola. One cannot realize what it means to the human imagination to be yanked, in a relatively few hours. from the comforts of America, to the edge of a tropical jungle in India. We were located in a new clearing in the heart of an Indian jungle, in a wholly different kind of country from anything I had ever seen before The deadening heat, the terrible humidity, the stench of the Orient, the never-ending night noises of the jungle made a change so dramatic that it is hard to describe. Never again could I complain about any kind of travel in America. Riding in an American freight car would be a luxury in comparison with some of the "accommodations" we had to endure in Asia. Imagine the psychological effect upon thousands of American young men, coming from fine American homes! Obviously, one of the first considerations in looking after the wellbeing of our boys was to keep up their spirits, I was in Special (Continued on Page 316)

"MUSIC STUDY EXALTS LIFF"

IUNE, 1947

Music and Culture

"Three Against Four"

Yep! that old puzzle is still unsolved. Every year it bobs up persistently, and almost invariably in connection with Chopin's Fantasy-Impromptu. . . . Well, I'll try once more, hoping finally to rid us of the old

Tap this rhythm on your plane cover, counting six as you do it . . . slowly at first, then speed up as fast as you can tap. . . . Notes with stems up are right hand, stems down, left hand; the first tap is hands together:

Finally, discard the counting of six, and change two beats in a measure; also speak this text as you tap, and accent "Jump" and "Tom":

Then transfer it to the piano, and repeat until it becomes automatic:



Now close the piano cover again and tap and count this new pattern. . . . right hand first tap, left hand next, right hand last tap:



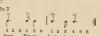
That one is easier, isn't it? . . . Change to two beats thus, and accent "Jump" and "me."



Transfer to keyboard and repeat until automatic:



Now, on the piano cover, tap the two patterns consecutively:



Notice that the right hand always comes on an accent (one and four) and that hands together come only on the first tap. When you say "Tom-my and "to me" speak very sharply. In "Tom-my" the right hand taps first and Tom is accented while in "to me" the left hand taps first but again the right is accented. Now transfer to the plane.



The Pianist's Page

by Dr. Guy Maier

Music Educator

When you can look away from the page and also from the piano keys, and play three (left hand) against the four right hand) over and over many times smoothly, add this:



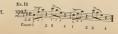
Then as a final test, try the C scale up and down:



Chopin's Fantasy-Impromptu

The above is of course the exact way to play 3 against 4, and all students must master it. You will find valuable help to this problem on Mr. Dumesnil's "Teacher's Round Table Page," for March, 1947, Exercises 1, 2, and 3

For the Phantasy-Impromptu, I advise a practice routine. First, I prescribe each hand separately, the left hand in impulses of three;



"MUSIC STUDY EXALTS LIFE"

the right in fours:



Be sure to count aloud as notated. Work these up to a very fast speed. Then play them hands together thus:



Note that the accents which come on the "three" count are played by the thumbs. . . . Do not worry if your groups are uneven, but work to play each impulse-group as fast and cleanly as possible, with a complete rest and pause afterward . . . and NO pedal. If you think of those sharp thumb accents all will be well. . . . Don't stop counting aloud.

Now combine into half measure impulses, and concentrate on those thumb stresses:



Then in whole measure "swings", repeating the measure as in the Impromptu.



The other measures of the piece will capitulate to this method of practice if you memorize each hand separately, and practice in the above patterns.

"Swing and Spring"

A perplexed planist writes in for an explanation of the "Swing and Spring" slogan. Here goes: Everyone knows that the only physical connection between us and the piano keys is the supersensitive finger tip which releases and controls the "electric" current passing from us into the instrument. To play well we must be assured that every essential muscular impulse back of the finger-tip is perfectly generated and channelled in order to insure smooth, unimpeded coordination. We must guard against any "short circuit" which will impair the flow from finger into piano.

What are the originating power houses? They are the two spaces at which the body connects with the earth, namely: the seat and the bottoms of the feet. (Continued on Page 346)

The Music Teacher Takes a Vacation

MUSIC teacher's life is a perpetual rondo. Two A contrasting themes comprise as land, the teaching season is spun a long, quiet theme, contrasting themes comprise its fabric. During somewhat like that in the opening measures of Das Rheingold; with the approach of spring, an undercurrent of excitement is felt, culminating in the feverish climax of recitals and graduation activity. The second theme, for the vacation, is by contrast short and somewhat fragmentary, at times lyrical, at others intense or buoyant; it is almost too rich in thematic material for its length; it closes on a note of welcome to the return of the quiet first theme,

The recital season depletes the teacher's store of both physical and mental energy almost to zero. Her desire for immediate, complete change is fundamentally sound. Necessary relaxation is only partially accomplished in the familiar surroundings all-too-reminiscent of the super-activity of recent days and nights! Phrases from recital pieces stage a track-meet in the brain; music and teaching problems return to plague one. The need is for something fresh to chase the old business out of the mind. A sojourn with friends in a rustic cabin in a noncommercialized area is an excellent beginning. With the donning of faded old camp clothes the process of emerging from the tight chrysalis of stale thoughts begins. Unfamiliar activity and the sight of new faces produce marvellous results in a matter of hours. The preparation of meals on an unwilling stove, indulging in gossip, as well as some serious discussion, being soothed by the sedative effects of a rainy day, all accomplish wonders for jaded nerves. Late sources of irritation slip into proper perspective, with the reawakened knowledge of difficulties in other people's lives; the tragedy in the eyes of the ten-year-old whose dog came off second-best in an encounter with a "porky" reduces the mountains of your own troubles back to their true mole-hill size. A week or two of wholesome relaxation completes the initial phase; it is, however, only the beginning,

by Louise Guhl

Mrs. Guhl is a very practical teacher with American and European training, living in a small community in Minnesota. She views the musical needs of the Village Square in most interesting fashion.

desirable state of buoyance. Fatigue has been routed, as seven or eight different levels to be included. It but empty reservoirs must be refilled with stimulating ideas. Several sources of supply are usually available. Master classes in pedagogy, private lessons, discussions with other teachers, or reading might be chosen, depending on whether one wishes to be at home or go away. Six weeks of hard mental work can be safely tackled before the tapering-off period of late summer Not the least profitable activity would be the organization of one or two projects of one's own devising, ideas for which crop up at the most unexpected moments and are written down on slips of paper for future consideration. There is danger of attempting too much, for there are so many enticing possibilities and so little time. I have enough vacation projects in mind for at least ten years; early every spring I decide exactly what I want to do, but reserve the right to change my mind, for therein lies added excitement. I arrange to spend some time each summer with an inspiring teacher, and after the mental indigestion brought on by the too-rich diet of meaty ideas has cleared away, I go home and organize my teaching plans for the next season. This task may be comparatively simple, such as the introduction of one or two innovations in scale routine, approach to rhythm, eartraining or technique, or it may be a huge undertaking like starting from scratch and planning a detailed for neither mind nor body is yet fully restored to a curriculum for all groups of pupils, perhaps as many

may be something midway between these two extremes, like a comprehensive investigation of new teaching material

Here are some projects I have in mind for the future: 1) A cataloging of various classifications of material in progressive order, such as collections suitable for independent home reading, or compositions of the romantic period usable in the original for elementary and intermediate pupils, or easy pieces in the modern idiom.

2) Detailed outline for teaching theory with piano, including formal and harmonic analysis.

3) Specific weekly assignments for each grade in ear training. 4) The same for rhythm.

5) A list of good material for boys, and another for adolescents

Any of the above projects would require several weeks' time for completion. I prepared one such outline last summer, and use it every day for every pupil: I am delighted at the resultant gain of a few minutes of lesson time for fun, and the increased zest for such fun. To hear pupils make comments like, "I just love my lessons this year," is ample reward for a sum-

Summer Vacation for the Teacher

Summer is an ideal time for serious reading; winter bed-time reading is motivated first of all by a desire for relaxation, and consequently consists mostly of light fiction or entertaining nonfiction. But during the greater leisure of vacation time, one can turn to the half dozen musical biographies previously laid aside, the thin little book on psychology, the new collection of poetry, an old classic one has so far failed to read, the magazine articles put by for further study, all waiting to refill the mental reservoirs that seem to have only outlets during the winter.

Perhaps a teacher can even find time to make music in the summer. A sonata, a fugue or two, some new modern things might be added to the repertoire. No one need feel guilty at the Shavian taunt, "Those who can, do; those who can't, teach." Pupils are inspired by teachers who play; it is more efficacious to teach by example than by precept, and far quicker

It is not wise to plunge right into teaching after weeks of intense concentration; another period of complete change is beneficial at this point. It might be a shopping trip, a lake voyage with its accompanying freedom from responsibility, a few days with friends in a distant city, a chance to dress up and be concerned chiefly with amusement for a short time, something slightly frivolous to make the return of routine welcome.

This formula of rest, work, rest requires eight to twelve weeks' time. The question arises in the teacher's mind "Can I afford to leave my pupils unsupervised so long?" It can be answered by another question, "Can I afford not to?" Pupils need vacations, too. They are subjected to intense strain in modern life. School programs reach a hectic peak in the spring; three months of outdoor life, vacation jobs, and family trips are a welcome change to gradester and teen-



IUNE. 1947

MRS. FRANZ GUHL WITH A GROUP OF PARTICIPANTS At a meeting of the Parent-Teachers Association

The Song That Named Four Towns

by Horace Reynolds

ager alike. They, too, return to lessons in September with recaptured vitality on which the alert teacher capitalizes. Pupils whose physical approach is correct do not develop muscular stiffness during vacation since physical approach is governed by the mind, lt is dangerous to practice in a state of mental fatigue for it leads to mechanical, unimaginative playing, in addition to being slow and unproductive of results. As for the intense intellectual effort required in memorizing, that is certainly better left for a refreshed, ambitious frame of mind If desired easy assignments can be given for the summer, such as sight-reading memorizing something light, or relearning pieces lald aside for a rest.

Too often musical training is of inferior quality because it is a haphazard, unplanned process. When lessons are irregular and goals indefinite, the pupil has no sense of achievement From personal experience. I know that that evil can be eliminated by adonting the nine-month term; it is not difficult to insist upon regularity if pupils can look forward to three months' freedom. In a recent study of my records of six years' teaching, one especially interesting fact came to light. The first four of those years, pupils came for lessons the year round; the average was thirty-six lessons per pupil per year. The last two years, I have taught nine months, requiring a minimum of thirty-two lessons; the average has been thirty-four lessons per pupil per year. These figures require further clarification. During the first four years, missed lesson appointments were a constant source of irritation to the teacher, and a contributing cause of irregular, disinterested practice on the part of the pupils. Assignments were habitually mislaid and lessons only partially prepared. It was impossible to use a planned course of study. Lapses of two and three weeks between lessons necessitated repeated explanations and assignments because usually the irregular pupils did not practice the first days after the lesson, which in turn accounted for their missing the next lesson or two. Progress was slow, while the building of a memorized repertoire was hardly attempted

The past two years have been a remarkable contrast. A missed lesson is rare; none are missed without notification, and there is no tardiness. Everyone is working toward specific goals; no one feels he can afford to miss a lesson. Recital programs have been the occasion for general comment on the obvious progress of the young performers, for this is truly a piano-minded community. There is an abundance of competent soloists and accompanists, and boys no longer think it "sissy" to play the piano. I am convinced that the long summer vacation is responsible in no small measure for this happy situation. Without exception, pupils have accomplished more during the nine-month terms than they did during the full-year terms before. They think of music lessons as part of school work because they coincide with the school year. Planned full-term assignments can be used; detailed lesson plans in the teacher's note-book for technique, theory, reading, studies, and memorizing are an invaluable time-saver and a means to cutting out nonessentials. Certainly they are a check on whether fundamentals are all included. Half-hour lessons are so short, and yet most teachers find it difficult to teach longer periods in these days of increased demand for music instruction. Planned procedure means more time for imaginative, interpretative elements. Even financially, the shorter term works out better. The improvement in the quality of teaching justifies higher fees; annual returns are larger.

The twelve-month grind left no time for reflection and organization of experience; the nine-month term is no grind, but a stimulating life characterized by health and happiness. How easy it is to succumb to the fallacy that one has no time for rest, or quiet thinking, or hilarious fun! It is only a matter of choice and management; he who would be a first-rate teacher must repeatedly select and reject from the throng of demands upon his time and interest. First things must come first. Welcome to summer, 1947! May you and your successors be fruitful to those who have learned how to spend you!

appeared in "The Christian Science Monitor" and is -Edltor's Note.

NERAL William Henry Harrison, ninth president of the United States, named the first capital of Indiana, Corydon, after a shepherd in his favorite song, Corydon and Caroline. He used to ask Miss Jenny Smith to sing it for him every time he stopped at the Smith home on his trips over the old road between Vincennes and Jeffersonville, Almost half a century later one H. S. Thompson wrote another elegy called Lilly Dale, which gave its name to another town in southern Indiana, and to towns in New York, West Virginia, and Tennessee, to boot. Corydon and Caroline named one town, Lilly Dale

Published in 1852, Lilly Dale was immediately a national sensation. It swept the country like the prairie afire. It established a genre: an elegy on a beautiful female with a first name of two syllables and a last name of one. For more than a decade such elegles poured from the music publishing houses of America; Lilly Bell, Nelly Gray, Ellie Rhee, are a famous few of the many now forgot. A year after the publication of Lilly Dale. Thompson came out with Ida May, the Companion to Lilly Dale, and the next year his publisher, Oliver Ditson, issued Jenny Dale, the Sister of Lilly Dale, Thompson, imitating himself, published in 1857 Annie Lisle whose tune to this day is nationally famous as Far Abone Camaa's Waters, the alma mater song of Cornell. The same tune is also the alma mater song of Columbia, Illinois, William and Mary, and a dozen other colleges and universities.

A popular song can absorb much of the attention of a nation, can influence for a time its thoughts and feeling. Lilly Dale dld that, as songs have done before and after it. The celebrated pianist, Sigismund Thalberg, made and played a transcription of it for the piano. The Society of the day danced to The Lilly Dale Schottische and The Lilly Dale Quick-Step. Fortyniners dug for gold to its 4/4 time tune. "O miners, poor miners, hungry and cold," taking the place of "O Lilly. sweet Lilly, dear Lilly Dale." The Mormons sang O Ye Mountains High to it, as they marched to their new home in Utah. The evangelical hymn Land of Rest was lined out to its tune. The Negroes adapted the air for their spiritual, Before I'd Be a Slave, Stephen Foster wrote his Gentle Annie in its soothing elegiac mood.

But the citizens of a quartet of towns did more than whistle and sing and dance to Lilly Dale. They named their towns after the song. These four towns, or settlements, are Lilly Dale, Perry County, Indiana; Lilly Dale, Chautauqua County, New York; Lillydale, Monroe County, West Virginia, and Lillydale, Clay County, Tennessee. It does a town honor to be so named. It

ANNOUNCEMENT

THE ETUDE takes pleasure in announcing that it has acquired a short series of articles of unusual interest from

Andres De Segurola

eminent leading baritone of the Metropolitan Opera Company for many years and now a distinguished teacher of voice. Mr. De Segurola literally "knew everybody" in opera and his recollections of the great stars are most interesting and significant historically. The series will begin in the September issue

The following interesting bit of musical Americana shows that the men who settled there put a proper value on song. It gave the place lyrical associations, something to play and sing on civic occasions.

Although Lilly Dale was one of the songs used in the picture "Stage Coach," its tune is not nationally hummed today, although I daresay in those four towns the local bands still play Lilly Dale of a soft summer evening, as the bands of the Ohio River towns still play Beautiful Ohio. I wonder do the folks in those towns ever think of the H. S. Thompson who gave them their song. I wonder do the students and faculty at Cornell know aught of the man who composed for them the beautiful air of their alma mater song,

I have found scarcely anyone who remembers Thompson or much about him. James Francis Cooke of the Theodore Presser Company, which has taken over Oliver Ditson, Thompson's original publisher. kindly searched the Ditson files for me and reported that in 1854 Thompson was singing with some minstrels, also that at one time he taught music in Boston, with a studio in the basement of a Unitarian church

Thompson wrote two comic songs, Kus'n Jedidiah and Siah, Siah, You Josiah, the first of which became very popular. He also published half a dozen other songs, the titles of which have come down to us, among them, Willie's on the Dark Blue Sea. But that's too little on the creator of Lilly Dale. As far as I can see we don't even know the full name of the man who wrote the song that named four American towns.

The Etude in Calcutta

NE of the thrilling inspirations that come to the Editors of THE ETUDE is the series of incessant reminders coming to us from all over the world, from subscribers who have carefully saved every issue of THE ETUDE for ten, twenty, thirty, forty, and even fifty years. The following letter from Miss Rhoda Karanjia of Calcutta, India, is characteristic of hundreds of such letters we have received.

"I think THE ETUDE is one of the finest music magazines being published. At the Beresford-Scott Music Studio, where I learn the pianoforte, we have at our disposal complete sets of your magazine dating from 1920 to the present day. Needless to say, they are very popular with all the students for the articles and music scores. Once a month we hold a musical evening at the studio and hear each other perform and there is always at least one item from a former copy of THE ETUDE.

Mrs. Mascagni Turns the Trick

When Pietro Mascagni completed the immortal A one-act opera, "Cavalleria Rusticana," he had little faith in its inherent qualities. In fact, he brooded about its possibilities until his clever wife played a trick on him that turned out to be the turning-point

One cold and rainy afternoon, Mrs. Mascagni-with script tucked safely under her arm-sllpped away to the post-office where she mailed it to an opera contest committee in Rome. Later when the composer learned that his music was entered in public competition, he became furious. His faithful spouse weathered his storm of wrath bravely and unflinchingly. Her hopes

Then one morning a letter arrived announcing that ions of his wife with the most gracious consideration!

The Romantic Career of Michael Kelly Mozart's Irish-Singer Friend by Dr. Paul Nettl

Distinguished Czechoslovak-American Musicologist

was actually responsible for his decision to enter upon the career of a vocal virtuoso.

A Curious Inspiration It was, indeed, a curious inspiration. At that time

Kelly studied with Rauzzini-it seems to have been Matteo Rauzzini (1754-1781), the brother of the famous singer Venanzio Rauzzini (1747-1810). Matteo settled in Dublin and gave singing lessons. It was he who prevailed upon Kelly's parents to send the boy to Italy. But before the boy started his great journey, he still had many interesting experiences in Dublin. Above all, he had the opportunity of appearing on the stage. He sang the Count in Piccini's opera, "Buona Figliuola," the hero in Michael Arne's opera, "Cymon," and other rôles. He met a group of important musicians, of whom I should like to mention only the oboist, Johann Christian Fischer (1733-1800) Fischer, who was much admired by his contemporaries because of the particularly good tone he got from his instrument, was also well acquainted with Mozart, who raked him over the coals, but nevertheless composed his "Zwölf Variationen für Klavier über ein Menuett von Fischer." This minuet, at that time, as Kelly expresses it, was "all the rage." Fischer was on friendly terms with the painter Gainsborough, whose charming daughter he married. The painter also made a portrait of the oboist-the beautiful picture still hangs in Buckingham palace. He must have been a witty man, for Kelly relates the following neat little anecdote about him, an anecdote which was later applied to other artists: "Being very much pressed by a nobleman to sup with him after the opera he declined the invitation, saving that he was usually very much fatigued, and made it a rule never to go out after the evening's performance. The noble lord would, however, take no denial, and assured Fischer that he did not ask him professionally, but merely for the gratification of his society and conversation. Thus urged and encouraged, he went; he had not, however, been many minutes in the house of the insistent nobleman before his lordship approached him and said: 'I hope, Mr. Fischer, you have brought your oboe in your pocket?' 'No, my lord,' said Fischer, 'my oboe never sups.' He turned on his heel, and instantly left the house, and no persuasion could ever induce him to return to it."

Kelly went to Naples, the voyage taking place during the American Revolutionary War. "The ship I was on board of, being a Sweede, was under a neutral flag; yet in the Bay of Biscay we were hailed by an American privateer. Our captain lay to, while a set of the greatest ragamuffins my eyes ever beheld boarded us. They swore the vessel was under false colours, and proceeded to overhaul the captain's papers, and seize everything they could lay hands on. A sturdy ruffian began to break open my pianoforte case with a hatchet which, when I saw, I manfully began to weep and cry out: 'Oh! my dear piano-forte.' The cabin boy, who was about my own age, called out, 'For God's sake, don't cry, Master Kelly, The chief mate of the privateer, who was quietly perusing some of our Captain's papers, on hearing these words, turned round and looking steadfastly at me, said: 'Is your name Kelly?' I answered, 'Yes.' 'Do you know anything of a Mr. Thomas Kelly, of Mary Str., Dublin?' he said.

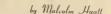
Giorgio. . . ." And as Kelly reports, this point of view 'He is my father,' was my reply. The young man immediately started up, ran to me, clasped me in his arms, and with tears in his eyes, said, 'Don't you remember me? I am Jack Cunningham, who, when you were a little boy, nursed and played with you." Yes, something like that could happen only to a young musician of Irish nationality making a trip during

the American War of Independence. In Naples, where Kelly settled, he studied under the singing master Finarolo, at that time director of the conservatory, "La Madonna di Loreto." His principal teacher, however, was the famous castrate and contralto, Giuseppe Aprile (1738-1814), with whom also Cimarosa had studied. It is to Aprile that Kelly owes his career as a singer. Soon he performed in various opera houses. He traveled to Sicily, stopped in Rome, and everywhere had his eyes open for what he could see of the country and the people. Of course, his opinion was directed principally to the opera, and I should not like to omit his merry description of the manner in which the Romans criticized singers "The numerous abbes were the severest of the critics; they would sit in the front of the pit, each bearing in one hand a lighted wax taper and in the other the score of the opera, and should an unfortunate singer make a mistake, the critical clerics would call out 'Brava bestia' ('Bravo, you beast') ! The composer of the opera used to preside at the pianoforte during the first three performances of his work, and a bad time he often had of it. Should any passage of his opera strike the audience as similar to the melody of another composer, the cry would arise: 'Bravo, il ladro!' ('Bravo, you thief') or 'Bravo, Paisiello!', 'Bravo Sacchini,' if they considered the passage stolen from these masters.

Mozart's Humor

To whom do not occur these words from the famous banquet scene from Mozart's "Don Giovanni," when the orchestra plays melodies from different operas in voque at that time? "Rrano Cosa rara!" "Euninano il 'Litiganti!'" calls Leporello, the comical servant of Don Giovanni, as he greets the well known pieces from operas of Martini and Sarti. And when the theme from "The Marriage of Figaro" resounds, he calls petulantly "That I already know to excess!" (Questa poi la conosco piu troppo). Here Mozart is mocking Italian opera habits, of which Kelly spoke, and also mocking himself a little bit.

As has already been mentioned, the climax of Kelly's career was his stay in Vienna, his appointment to the opera of the Emperor Joseph II, and his friendship with Mozart. After all kinds of adventures in Florence, Venice, Leghorn and a somewhat unsuccessful appointment in Graz, Kelly came to Vienna in 1783 after he had been recommended by his patron, Count Orsini-Rosenberg. The first thing he did was visit the great Italian operatic composer Antonio Salieri (1750-1825) who was at that time second director of the opera. Salieri became Kelly's superior. He informed Kelly that his own opera "La Scuola dei Gelosi" was to be the first production, and that in this work Michael would make his first debut. He then showed the young tenor his apartments, a first and second floor "elegantly furnished" and, in addition to the fuel and four wax candles daily, he was provided with a carriage to take him to the theater whenever he performed. (Continued on Page 314)



WIFE is often the 'key" to her husband's fame! in the life of this great composer.

in the eventual success of the opera never wavered.

"Cavalleria Rusticana" was the winner of the nationwide contest and that it would be premièred in Rome before the most distinguished people of Europe. Together they sat reading the letter over and over again with mingled tears and joy. And since that memorable moment, Pietro Mascagni always regarded the opinMICHAEL KELLY

HE EIGHTEENTH century was a century of

their autoblographies. Schiller spoke of the "ink blot-

ting saeculum." Intellectual men and women left no

scrap of paper uninscribed to record their experiences,

no matter how banal they might have been. In fact,

never did human beings push themselves more to the

front than in the eighteenth century, when they

emphasized freedom and the importance of the in-

dividual often in an exaggerated manner, Never was

there so much corresponding, and never did the art

of letter writing flourish more than in the age of

The greatest writers of memoirs of that period

were Goethe, Goldoni, Casanova, Da Ponte, and

Madame de Stäel. But lesser spirits who described

their experiences and encounters with men and wom-

en of the theatrical and musical world are often, too,

very interesting for the history of culture and music.

Among these "extras" on the historical stage we

wish here to discuss the Irish singer Michael Kelly,

whose reminiscences, which appeared in London in

1826, are among the most interesting source material

for the history of music in the late eighteenth century.

His notations are particularly valuable for us because

in Vienna, as imperial singer, he came in intimate

Born in Dublin at Christmastide 1762, the son of

the wine merchant and dancing master Thomas Kelly,

he showed already, as a boy, a decided talent for

music. His father, anxious for adequate instruction for

the boy, had him take piano lessons with Morland

(1770-1772) and Michael Arne (1777-1778), and en-

trusted the lovely voice of the boy to singing masters

like Passerini, Peretti, and St. Giorgio. The latter

apparently exercised a decisive influence on the fate

of the youth who at the age of fifteen already wanted

to adopt the career of a singer, although his father

had planned for him to be a physician. Kelly relates

as follows: "I recollect once I saw Signor St. Giorgio

enter a fruit shop; he proceeded to eat peaches and

nectarines, and at last took a pineapple and deliberately

sliced and ate that. This completed my longing, and

while my mouth watered, I asked myself why, if I

assiduously studied music, I should not be able to

earn money enough to lounge about in a fruit shop

and eat peaches and pineapples as well as Signor St.

contact with Mozart and his circle.

IUNE, 1947

scribbling. Everybody wrote. Goethe, the great

poet, encouraged his contemporaries to write

HE NOTED pioneer of music appreciation on the radio, Walter Damrosch, recently retired as music counselor to the National Broadcasting Company, Dr. Damrosch, eminent conductor, composer and educator, joined the National Broadcasting Company in 1927, and the following year started his famed NBC Music Appreciation Hour, which continued on the network for fourteen consecutive years. When the series was terminated in 1942, Dr. Damrosch remained as

music counselor in an advisory capacity. It has been aptly said that no history of the development of musical life in this country would be complete without an account of Dr. Damrosch's career. Similarly, no history of radio would be complete without taking into account the part he played in bringing good music to the school children of our country and developing an appreciation for it. Dr. Damrosch, as a conductor, was responsible for introducing many new compositions and artists to the American concert and opera-going public, as well as for the establishment of many musical organizations, and for pioneering in musical education by way of the radio. It was he who introduced to America Wagner's "Parsifal" and Saint Saëns' "Samson and Dalilah," both in concert form, The first performances in this country of Brahms' Third and Fourth Symphonies and Elgar's two symphonies took place under his baton. Such modern works as Honegger's "Pacific 231," Gershwin's "An American in Paris" and Concerto in F, and Deems Taylor's "Through the Looking Glass" were given their premières by him. Dr. Damrosch not only brought such famous artists of the past as Lilli Lehman, Max Alvary, Emil Fischer, and Anton Seidl to this country, but he is also accredited with the discovery of America's leading Wagnerian soprano, Helen Traubel.

"When I retired from the New York Symphony Society in 1926," he said recently, "I thought my career was ended. But it began all over again in 1927 when I became music Counselor for the National Broadcasting Company. Through the mass medium of radio, I was able to reach millions of school children and adults, when previously I had only reached thousands of them in my years of Young Peoples Concerts with the New York Symphony Orchestra."-

Asked about the music of modern or contemporary composers, he answered: "The brain has much to do with the work of many of our young composers, but in many cases the heart very little, A number of present-day composers lack nobility." Damrosch, however, does not feel that the "good old days" produced all the fine composers and performers. "All the years produce singers, composers, and other artists. Some are great and some are bad," he added.

"A wonderful thing about the art of music," he said. "is that only the really great lasts. There are flashes, and were, too, even in the time of Mozart and Beethoven. But great music is safe. It will insist on its own continuity. Art is so innate you cannot fool the people in the long run. Fakers have their days, but the great lasts for generations."

It is of interest to know that the good Doctor regards his work in musical education as his most important contribution to the art, and not the least of his work in the field was by way of the radio.

The George Foster Peabody Award for "outstanding entertainment in music" was given to the National Broadcasting Company recently for the network's Orchestras of the Nation series (heard Saturdays, 3:00 to 4:00 P.M., EST). Three Columbia network programs also won Peabody awards-these were Columbia Workshop, Suspense and Invitation to Music.

season on the air. It presented, this past fall and winter, nineteen symphony orchestras from all parts of the United States. The series provides opportunity for community orchestras to be heard by coast-to-coast audiences. Considerable new music has been performed on these programs. Notable radio premières that have

New Sensations in Radio by Alfred Lindsay Morgan



ERNEST LA PRADE

attracted widespread attention included works by Paul Hindemith, Richard Strauss, Lukas Foss, and John Powell, The series is supervised from New York by Ernest La Prade, NBC's director of music research. Mr. La Prade will be remembered by many for his own orchestral program some years ago which was given to present an opportunity for young musicians to play at home along with an orchestra. It is a program which should be restored to the airways.

Columbia's musical program, Invitation to Music. was most deserving of its award. The judges pointed out it merited the reward "for our delight in listening to its program, for the education which that program extends, and perhaps best of all, for bringing to the air compositions and composers who deserve but might not otherwise have received the hearing." The series stems from the fine teamwork of four men: James Fassett, Director of CBS Serious Music Division, who supervises the series; Bernard Herrmann, CBS Symphony conductor; Oliver Daniel, director; and Ben Hyams, annotator

The fourth anniversary of Columbia's Invitation to Music was marked by a special broadcast of Bach's Easter music from St. Paul's Chapel of Trinity Parish in New York, April 2. This was a program to be remembered not alone for the lovely singing of the Negro contralto, Carol Brice, but for the organ playing of Andrew Tietjens, and the playing of the CBS Symphony under Daniel Saidenberg. A week later. Invitation to Music following its custom to present contemporary composers and their works, gave us an entertaining half-hour of music by the British composer-conductor Anthony Collins. In recalling pro-Orchestras of the Nation just completed its fourth grams of this series, one could not forget the presenta-

RADIO

tion of Schubert's "Mass in G" which was given on April 23 by the CRS Symphony and the Columbia Chorus under the direction of Robert Show the noted young American chores conductor.

On April 21, with Gladys Swarthout as soloist, the Telephone Hour began its eighth year on the National Broadcasting Company. Many new artists are announced for the coming year, among these the Swedish tenors, Jussi Bjoerling and Set. Svanholm, the lyric soprano, Pia Tassinari, wife of the popular Italian tenor, Ferruccio Taglivini, Tassinari and her husband will be heard on

the November third broadcast. Other artists scheduled for appearances include Jascha Heifetz Lilv Pons. Robert Casadesus. Blanche Thebom. Ezio Pinza, Bidu Sayao, Maggie Teyte, Artur Rubinstein Marian Anderson, and Fritz Kreisler. This is indeed an imposing array of talent.

The airways has been fortunate in some fine programs during the past six months honoring the fiftieth anniversary of Brahms' death, the one hundred and fiftieth anniversary of Schubert's birth. and the hundredth anniversary of Mcndelssohn's death-all of which occurred or will occur this year Toscanini's all-Mendelssohn concert on March 30 was memorable, and one was glad he chose the neglected Octetin E-flat Major and the not-too-often performed "Reformation" Symphony. The all-Brahms concerts by Toscanini and Koussevitzky were widely acclaimed. One looks forward to more Mendelssohn concerts in the fall since the anniversary of the composer's death occurs in November and will undoubtedly be further celebrated

The programs recently emanating from the Eastman School of Music on NBC's The Story of Music broadcast (Thursdays, 11:30 to midnight, EST) have been such a delight that we feel impelled to congratulate all concerned with arranging them. The broadcast on March 27 of Carissimi's Oratorio "Jephte" was a particularly pleasant event. And remembered with equal pleasure was the Chamber Music program of the 24th of April in which we

heard the lovely Sarabande and Chaconne of Henry Purcell, the talented and prolific seventeenth-century English composer, and the Quintet for oboe, clarinet, violin, viola and bass by the widely admired twentieth-century composer Serge Prokofieff.

The Columbia Broadcasting Company issued some interesting statistics recently on the different categories of programming and in what proportion the network broadcast them during the course of the year, 1946. Music led all others in the time element having consumed 2,588 hours of broadcasting time. There were 6,761 programs in all of music which took the amount. of time given. Next in line was Drama, with 7,183 programs taking 2,326 hours of broadcasting time. Talks and Discussions were third, with 4,488 programs using 1,503 hours of time. News was next, with 6,859 programs taking 1,280 hours.

Eileen Farrell, the popular soprano singing star of Columbia Broadcasting, recently resumed her own program from WCBS in New York on Monday nights from 11:30 to 12 midnight. Miss Farrell makes her program in the manner of a short recital using only art songs and a few old favorites of the concert hall. Her versatility and vocal charm make her late broadcast a lyrical delight for those who enjoy the best of the song literature. She is accompanied by a Concert. Orchestra, under the direction of the well known conductor, Alfredo Antonini.

The summer season in radio is now in full force. We still have the programs of the Philharmonic-Symphony Orchestra of New York and of the NBC Symphony now the Summer Symphony. The parade of different conductors will give us an opportunity to hear some fine musicians who are not heard too often on the airways. Most welcome was the appearance of Hans Lange with the NBC Summer Symphony during April and the first part of May. The full plans of radio for the summer season were unfortunately not announced at the time of this writing, hence further comments on the summer season will have to be postponed until

THE ETUDE

AN IMPORTANT REPORT

"MUSIC TEACHERS NATIONAL ASSOCIATION VOLUME OF PROCEEDINGS FOR 1946," Edited by Theodore M. Finney. Fortieth Series, Pages, 556, Price, \$3.00, postpaid. Published by the Association, Copies may be ordered through Raymond Kendall, Treasurer, School of Music, University of Michigan, Ann Arbor, Michigan,

Dr. Theodore M. Finney, Editor of the Proceedings, may be properly proud of this voluminous and distinctive collection of papers which marks the seventieth year of the Association, These papers were presented at the convention of the Association held in Detroit in February 1946. In addition to the records of meetings, there are some seventy excellent articles by authorities upon a large variety of subjects. In the musical field, the Proceedings of the M.T.N.A. correspond to the historic reports upon scientific matters issued by the Smithsonian Institution in Washington. Your reviewer has found this series of papers exceedingly interesting. Among the contributors are Dr. Alan Valentine, Dr. Karl W. Gehrkens, Henry Cowell, Dr. Howard Hanson, Dr. Quincy Porter, Dr. Burnet Tuthill, Sir Ernest MacMillan, Walter H. Rubsamen, Dr. Warren D. Allen, Dr. John Beatie, Dr. John C. Kendel, Dr. Oscar W. Demmler, Leon Carson, Dr. Edwin Hughes, Dr. Abe Pepinsky, Dr. Roy Underwood, Dr. Ira M. Altshuler, Dr. Augustus D. Zanzig, Dr. Raymond Burrows, Dr. E. W. Doty, Dr. David Mattern, Dr. Wilfred C. Bain, and others equally well known, Most of the papers are not over-technical and may be read with interest and profit by the average reader.

HAPPY HAYDN
"HAYDN, A Creative Life in Music," By Karl Geiringer. Pages, 342. Price, \$5.00. Publisher, W. W. Norton & Company, Inc.

Perhaps, on the whole, Haydn has been neglected in the matter of life stories. Here is a biography of the Viennese composer, by Karl Geiringer (pronounced Guy-rin-ger), which is comprehensive, authoritative,

Of the great masters, Haydn and Mendelssohn seem to have been designated as the composers most associated with joy. Mendelssohn's name, Felix, signifying happiness, seemed to inspire him to write many works of a jubilant and sparkling nature, while one may go tripping through page after page of Haydn's lighthearted scores. For this reason, the more serious and sedate works of both composers are often neglected. The little prelude depicting chaos in the creation, which was thought shockingly modern in Haydn's

The Etude Music Lover's Bookshelf



by B. Meredith Cadman

day, sounds almost trivial in these modernistic times. Geiringer's Haydn is presented with all of the minute musicological detail of a German savant and becomes at once the most important work upon the Austrian German composer, with a Hungarian-Croatian background

The book is filled with interesting personal incidents and becomes a "must" in any well ordered musical

Haydn's life, despite his lightheartedness, was by no means entirely happy. His marriage was a disaster. His wife was stupid, bigoted, quarrelsome, jealous, and a miserable housekeeper. Haydn said of her, "She doesn't care a straw whether her husband is an artist or a cobbler." She even used his manuscripts as lining for her pastry pans and as curl papers. No wonder Haydn referred to her as an "infernal beast."

Their marriage, which lasted forty years, was one of incessant misunderstanding and misery, and Haydn was driven from his home to find friends elsewhere. Part Two probably the most valuable portion of this

excellent work, is devoted to an important critical analysis of Haydn's works.

Hymns for Children

"SING IN PRAISE." By Opal Wheeler, Pages, 94, Price. \$3.00. Publisher, E. P. Dutton and Company, Inc.

Twenty-five widely loved hymns, with excellently told stories, together with the alluring and delightfully imaginative illustrations of Marjorie Torrey. Many of the illustrations are in four colors. The book makes one of the finest musical gift books for children,

New Idea in Harmony

"THE OXFORD HARMONY," Volume I. By R. O. Morris, Pages, 139. Price, \$3.00. Publisher, Oxford University

For the first time, your reviewer encounters a harmony which starts the student writing in three parts instead of four parts, the object of Dr. Morris being to make this technical subject more easily assimilated by the beginner. He feels that beginners can think more clearly and hear more clearly in three parts than in four, Dr. Reginald Owen Morris was born at York in 1886 and was educated at Harrow, New College, Oxford University, and at the Royal College of Music. After teaching at the Royal College for six years he became director of Theory and Composition at The Curtis Institute of Music in 1926, rejoining the Royal College in 1928. The work is excellently organized and will prove very useful to teachers and pupils.

ONE THOUSAND QUESTIONS AND ANSWERS "QUIZ BOOK OF THE SEVEN ANTS." By Jo Ransom and Richard Pack, Cartoons by Leo Garel, Pages (octavo size), 190. Price, \$2.50. Publisher, Summit Press.

If you like questions, you will find them here galore, Art, Dance, Theater, Music Books, Movie, Radio, are all court-martialed and riddled with inquiries, some obvious, some ingenious, and all entertaining. The reader can check his information and be entertained at the same time. If he masters all of the questions, he can give himself a degree of D.I. (Doctor of Inquisitions). The book, with its appropriate cartoons, is aimed at the omniparent, omniscient age, when everyone, from seven-year-old kiddies to nonagenarians is expected to know the meaning or significance of Schlemiel, Red Barber, Hecate County, Altruria, Beowulf, Hoffner, Captain Bluntschli, the Bantam Barnum, Borscht Circuit, Antigone, Lady Peel, Clo-Cio-San, Monsieur Lecoq, Bazarov, Menander, Umbriago, or nine hundred and eighty-eight other things, in order to become a social light on Broadway or on Main Street, if you please. This is a new, quasi-electronic cinematographic, radionic kind of literacy which has come upon this tired, old world, now being threatened by atomic bombs or what not. Ho hum! Better get the "Quiz Book" and try to make out what this world commotion is all about, and have fun doing it!



THE ESTERHÁZYS' CASTLE AT EISENSTADT Home of Haydn's enthusiastic patron

Wants More Artistry

One question I would like to know: how do you keep mechanicalness out of little fingers? Sometimes I feel the text books are too mechanical. I agree thoroughly
with those who find so many students lacking terribly in important fundamen-tals: accents, time, and interpretation. Am I wrong?—Mrs. F. W., Illinois.

Indeed not! "mechanicalness" should be kept out of little fingers as much and as early as possible; in fact, from the very first. When speaking at teachers' meetings, conventions or master-classes I never fail to emphasize the necessity for young students to be trained from the beginning with more artistry, including shadings, tone-coloring, and even the use of the pedal, Only in this way can the tuition progress rationally and satisfactorily, because it includes in a simple form the elements which will develop into a complete grasp of pianistic efficiency later on. But look out. . This study must be mapped out with infinite care and discrimination, and it must be carried on very gradually. Never try to "put the cart before the horse"! And now for practical advice, may I offer a suggestion: please look up the article written by Heinrich Gebhard which appeared in the January 1947 issue of THE ETUDE in connection with his master les- and only a little at a time, Trying to son on the Solfeggietto. This remarkable force quick results, and overdoing, would contribution will give you exactly what only bring you to the doctor's office. A you want: on Page 45 you will find exer- few minutes a day is quite sufficient if cises in dynamics, shadings, and so forth, carried out regularly, and uninterruptall suitable for little hands, and most ex- edly for a long time. Remember the facellent musically. Warm congratulations mous fable of "The Hare and the Turtle"? to colleague Gebhard for his outstanding The latter won because he started on

Correspondents with this Depart-ment are requested to limit letters to One Hundred and Fifty Words

ment of astronomy. There was also that

great navigator whose crew lost faith and

almost murdered him when he refused

to turn back. But one day a clamor echoed

all over the ship: "Land!" His name be-

came immortal: it was Christopher Co-

lumbus. Yes, my fellow Round Tablers.

"Patience et longueur de temps, Font

mieux que force ni que rage." ("Patience,

and length of time, do more than violence

Getting Distances

I am an adult and have taken plano lessons for eight years. One thing that worfer me is the fact that I don't seem to be able to get my keyboard locations. For instance, if I reach for a certain note in the bass I invariably hit the next one, either above, or below. This is becoming

more and more of a worry, because my ear is good and I know how music should be played. This trouble cuts down my speed and tends to make me nervous. I want so

and wrath.") Eternal words,

Acquiring Wider Stretch

"I would like to tell E. S., Maryland (see This Erroze of last November) of my ex-perience with a pupil who had to face a similar problem," writes Mrs. E. G. P. of Maryland. "Her hands were so small she could not strike an octave. After using the following exercise carefully—never forcing to the could be a superior of the could easily strike the would you kindly send it to E. S." aver. Would you kindly send



great pleasure not only in forwarding it, but in publishing it above because it affords excellent "drilling" material and "gymnastics" which will be highly profitable if. . . . If one has patience enough to use them persistently but cautiously

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American Pianist Conductor, Lecturer, and Teacher

to get to play easily and not have to hunt positions. Can you give me a hint as to how to overcome this? —(Mrs.) C. E., Pennsylvania. Apparently your trouble is not unsur-

mountable, and since you have a good done so easily! Take, for instance, any determination, and cooperative spirit. interval on the keyboard extending be-(hands separately, of course). Use difwere attempting to grind what was going nothing more than "forming the habit" to be the largest telescope lens in the through repetition. Apart from the aboveworld, one that would lift the vell off mentioned exercises, the piano literature unexplored regions of the firmament, contains many numbers which provide Again and again they tried, to no avail: excellent material for "skip" study: the for some unknown reason the huge mass Scarlatti Sonatas among others (see the of glass cracked when they were nearing well known one in A major). And for their goal. Discouragement came to all the more advanced pianists, La Campanbut one. "Let us try just once more!" he ella and Mazeppa by Liszt, or Debussy's exclaimed. And he reaped his reward: Etude pour les accords can be highly the telescope is now used in one of Amer- recommended. The latter is indeed a ica's great observatories where it proves flerce challenge to any pianist . . , but of incomparable value to the advance- it brings results!

Glissandi, and Ear Playing

Gilssandi, and Ear Playing
I wish to all you about the position of
the hand in playing plasmad. Will you
please tell me the most graceful, or the
please tell me the most graceful, or the
please tell me the playing plasmad.
Will you
please tell me the playing plasmad.
Will you
please the playing the playing plan
on sight-reading. I have a young plan
on side you what the tell playing the play
the playing the playing the play
the playing the playing the play
the playing the playing the play
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player of notes besides going
through playing the playing the playing
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I have run across it, and it is a difficult

one to cope with. You have the right solution however, and that is: to have her read at sight as much as possible, very slowly at first, and correctly. Little by, little she will gain confidence and develop the proper coordination between eyes and fingers as to the location of keys and sounds. Being so tremendously gifted and intuitive, results should come before too long. But no matter how much patience you may have, unless your student follows your advice in her own work at home, your best intentions will be frustrated. I could compare this case to that of a patient seeking help from a good physician and being given adequate prescriptions, only to return home, find them too troublesome to follow, all leadmusical foundation you should be able ing to procrastination at first, then comto conquer it within a reasonable length plete disregard of the doctor's orders in of time. Here 's a suggestion: why not the end. As I see it, the problem lies make up your own exercises? It can be mostly with your student's receptivity,

In glissandi, fingering and hand posiyond the natural reach of your out- tion is entirely an individual matter. Try stretched hand, a ninth, a tenth, a various fingers and adopt whichever feels twelfth, two octaves, or even farther. easiest and most comfortable, for the Practice it repeatedly, seeing to it that hand will look "graceful" accordingly. the jump is carried out without stiffness. The second or third fingers are generally slowly at first, then increasing the speed used for ascending, the thumb for descending glissandi (left hand, reversed). ferent keys, white or black, for your And anticipating questions on the more to cohesque Georgian for his constanting. The latter won because he started on starting and landing points. Do the same difficult issue of glissando on the black printed by the thousands, and posted on relying on superior speed, as his rival in octaves, in chords, in all major and keys, as in Ravel's The Fountain: holdthe bulletin boards of conservatories and did. The hand and its muscular system minor keys. Arpeggios and their inver- ing the fingers light, stiff and close, with extending way up into the arm consti- sions are particularly helpful when done the hand curved back as far as possible, tute a delicate organism which has to in octaves Gradually, you should acquire makes its performance relatively easy. be "coaxed" and treated gently. As to a sense of touch comparable to that But the proper angle of attack must be be "coaxed" and treated gently. As we which enables typists to write without found and the practice must be discreet, study, may I quote here an enlightening looking at the keys. Such achievements for otherwise the skin of the fingers insulay, may I quote flete an enagueemb are purely mechanical and amount to stead of the glissando, might well come

Wants Original Piano Duets

In the issue of last November you spoke of one-piano-four-hand music—"the orig-inal compositions of Schubert, Haydn, and Mozart—already or soon available in this country." Will you please tell me how I can get some of the above duets? A friend and I have been playing duets for several to the country." and I have been playing duels for several years. We have found that there lan't much in the way of duets by composers like those you mention. We would like to be able to find a good collection of duets.

—C. O. O., California.

I'm afraid my answer is going to have about as much appeal as a hardware catalog! But since such a list will be valuable to you and the large number of Round Tablers interested in duet playing. let's go to it. By Schubert: Marches Op. 27 and 66 (Heroic); Op. 40; Op. 51 (Military); Op. 55 (Funeral); Op. 121 (Characteristic). Divertissements Op. 54 (A la Hongroise); Op. 63 (on French motives). Four Polonaises, Op. 75; Variations and Rondo Brillante Op. 84; Variation Op. 10, 35, Op. 82, numbers I and II; Fantasia Op. 103; Rondos Op. 107 and 138; Lebenstürme Op. 144; Four Laendler and Fugue Op. 152; Sonatas Op. 30 and

By "Papa" Haydn, there are three Fortunately not often, but occasionally let us turn to the divine Mozart. Be sure (Continued on Page 348)

He Fought His Way to the Top "Down Under"

How Bernard Thomas Heinze Became Conductor of the Melbourne Symphony Orchestra

by Ethel Buzzard

ROM EARLY spring until late autumn Bernard phony Orchestra in a manner which has won him the devotion of the various members and the enthusiastic support of the audiences. His influence does not stop in Australia but reaches to the United States. to Canada, and to Europe.

Open air concerts are as popular in Australia as they are in America. The Botanical Gardens is a favorite spot of Bernard Heinze. There, on Sunday afternoons crowds of music lovers by the thousands throng to hear this famous conductor, As the crowd follows the movements of Prof. Heinze's baton they are reminded of another famous musician, Madam Melba, Near the podium grows a golden poplar which was planted in 1903 by this famous prima donna, and has been named "The Malha Tree !!

Bernard Heinze traveled over a winding road which led through many rugged experiences before he reached the podium of Melbourne's Symphony Orchestra. It took time. Years of it. But his love of music grew with the years. No obstacle was great enough to change his

Early Musical Interest

If we go to the beginning of this road, which was at Shennarton shout one hundred miles north of Melbourne we find Bernard Heinze as a small boy playing on the family violin. All his paths led to that violin. His playing attracted the attention of the people in that fruit growing district where he was horn in the province of Victoria. The news of his musical ability spread. He was invited to appear as solo violinist in a concert in the Melbourne Town Hall. The people hailed this nine year old boy as a child prodigy. There were visions of a spectacular tour but at that point in the road the first major obstacle was encountered.

Not only did the parents of young Bernard object to an exhibition which they considered premature, but they sent him to boarding school. And his course did not include music. This school was at St. Patrick's College in Ballarat, Ballarat where a short time before dwelt the great English-Australian poet, Adam Lindsay Gordon. Perhaps the parents took this course to determine their son's real inclination. His response to music stood out above everything else. Time was snatched from other studies whenever possible and spent with his beloved violin. He made favorable progress. Such favorable progress that he won a scholarship to the Melbourne University Conservatorium of Music.

The 'teen aged Bernard Heinze (he was then sixteen) kept up the pace he had set for himself, "Here, at Melbourne," said a famous musician, "it was as though the great ocean in front of the city was an invitation to go on and on. Back of Melbourne was the rugged Australian interior warning this gifted boy not to turn



PROFESSOR BERNARD HEINZE Australia's foremost orchestra conductor

back." But he stayed at Melbourne only one year. It seemed there was always a scholarship around some bend in the road. Young Bernard liked the sportsmanship of a contest. This one was the Clarke Scholarship and it offered three years' study at The Royal College of Music in London, London! He kept his eye on that goal just as he had always kept his interest in the violin. Because of natural talent, determination, plain hard work, or all three he won the scholarship. With three years musical training assured, young Heinze planned for the day when the course would be completed. "I shall return to Australia," he said, "where I expect to make music my life work, But now England! London! Already I am falling in love with the great city, the country, but most of all the Royal College of Music."

The future looked wonderful. Bernard plunged into his work with a will. One year went by. Then part of another when the war broke out. That turned out to be World War I, Twenty year old Bernard Heinze enlisted and served as a gunnery officer with the Royal Artillery, Perhaps this was a fulfillment of an earlier ambition which was to go to the Boer War. He had insisted with all the vigor a four-year old could muster.

War Interrupts Study

Five desperate years followed. But the awful noise of the artillery never deafened the ear of Bernard Heinze which was tuned to the delicate tones of the violin. When the war was over he planned to resume his course at the Royal College, But again his plans were frustrated, Young Heinze, now in his mid twenties was sent to Gibraltar, Here he served as Aide-de-Camp to the governor of that fort. It was a thrilling experience and partly made up for the interruption in his chosen coreer

It has been said that this great rock of Gibraltar with all its subterranean passages and fortifications. was like the intricate workings of the mind of any



OUTDOOR MUSIC 'DOWN UNDER"

Bernard Heinze conducting the Melbourne Symphony Orchestra at the "Music for the People concerts in the Bojanical Gardens on Sunday afternoons, which attracis crowds of up to 100,000 people. On the left is the "Melba Tree," a golden poplar planted by the famous prima donna in 1903.

master artist. Whether musician, artist, or sculptor, his mind travels a long and varied route never allowing anything to deter him in his purpose to create a work that will stand like a fortress in defense of his particular art. Did Bernard Heinze find Gibraltar to be such an Inspiration? Anyway, as soon as his work at Gibraitar was over he returned to London to take up his musical career where he had left off.

Soon after returning to his studies his attention was attracted to the famous Gowland Harrison scholarship. This scholarship was a very difficult one to win and Bernard Heinze had been a long time away from school. There seemed to be little chance for him to win. However, entering such contests had become a life habit with him. He could not resist the temptation to try. Paris and Berlin beckoned. There was where the winner of the scholarship would be privileged to study. It was a bold step for an outsider to take, but he worked diligently and won

A Recognized Ability

Three delightful years lay ahead. A year in Paris where he studied with Vincent D'Indy and Nestor Lejune, then on to Berlin where his teacher was Willy Hess. The young Australian was so captivated with his work in these music loving cities that he decided to spend another year in Europe. Then his thoughts turned to his homeland.

It had been twelve years since young Bernard Heinze left Australia and he had planned to be away only three. When he left he was a student at the Melbourne University Conservatorium, On his return he was appointed to the staff of this Conservatorium. His ability was recognized immediately and he became the conductor of the Melbourne Symphony Orchestra. Bernard Heinze was now thirty-two. He had the distinction of being the youngest professor of music in the world.

Music Education for the Public

Professor Heinze rendered outstanding services not only to his students but to the million inhabitants of Australia's second city. His appreciation of Beethoven prompted one of his greatest achievements. The Beethoven Festivals which he staged in Melbourne, Sydney and Adelaide were said to have contributed greatly in bolstering the Australian morale during World War II, He managed to carry on with music as we did here and as was done in many other countries.

This charming conductor has shown great ability in building for the musical future of Australia. This was particularly emphasized by his interest in fostering the love of good music in children. He began by conducting orchestral matinees for the young people of Melbourne. When the hall was filled with youngsters he brought out the various instruments and not only explained them but conducted short works for the children. His flashes of humor helped to clinch his explanations,

The music education of the public has been carried still further. In conjunction with other able musicians, Professor Heinze assists in playing symphonies for the Australian Broadcasting Commission and in explaining them to the young people who are urged to attend. In this way the whole conception of orchestral music is

A Vision for the Future

Professor Heinze has helped to increase the interest in music in his country to such an extent that three audiences were arranged for most of the concerts during 1946. That saved many disappointments. His future pians include putting opera on a permanent national basis and fuli time professional orchestras.

His ability as a conductor and his charming personality have won friends for Professor Heinze in various foreign countries. He has been guest conductor in London, Paris, Berlin, Helsingfors, Finland, and in New York City. He accepted an invitation from the Canadian Broadcasting Commission to conduct in the principal cities of Canada during the latter part of 1946.

The city of Melbourne is duly proud of the man at the head of their symphony orchestra-the man who has brought them so much help and inspiration and a vision for the future.

The Romantic Career of Michael Kelly, Mozart's Irish Singer Friend

(Continued from Page 309)

Of course, Kelly was primarily interested in the merry, colorful social life of the Austrian capital. The Prater, which he compares with Hyde Park, the famous "Backhendeln" (fried chickens), the renowned Viennese carnival with its masquerades and balls in which the waltz at that time completely unknown in England, played a great part, the theatrical events-all this is described in detail in Kelly's memoirs. The Austrian nobility at that time so fond of art and music, and on terms of friendship with Haydn, Mozart, and Beethoven, and above all, the music-loving monarch Joseph II, all are remembered by him. In the scintillating abundance of his memories music

takes the first place. Kelly paid Haydn, living at that time in Elsenstadt with Prince Estherhazy, a visit, Three days he stayed with the composer, and Kelly assures us that it was a pleasure of the first rank to go riding with Haydn in the elegant coach of the Prince to see the vicinity of Eisenstadt. One day Kelly went to a concert in which the famous (Leopold Ant.) Kozeluch (1748-1818) played piano. There he also met the two composers (Joh. Bapt.) Vanhal (1738-1813) and (Karl) Dittersdorf (1739-1799), (Kelly calls him regularly Baron Diderstoff), But "What was to me"-so he writes-"one of the greatest gratifications of my musical life, I was then introduced to that prodigy of genius-Mozart. He favored the company by performing fantasias and capriccios on the piano-forte. His feeling, the rapidity of his fingers, the great execution and strength of his left hand particularly, and the apparent inspiration of his modulations, astounded me, After this splendid performance, we sat down to supper, and I had the pleasure to be placed at the table hetween him and his wife, Madame Constance Weber, a German lady of whom he was passionately fond, and by whom he had three children. He conversed with me a good deal about Thomas Linley, with whom he was intimate at Florence, and spoke of him with great affection. He said that Linley was a true genius and he felt that had he lived, he would have been one of the greatest ornaments of the musical world."

His mentioning Thomas Linley, the talented youth, who had been in Florence as a fourteen-year-old to study violin with Pietro Nardini (1722-1793) brings us to the time of Mozart's stay in Italy (1769-1771). There in the house of the famous improvisatrice Corilla little Wolfgang Amadeus met the young English violinist. During Mozart's stay in Florence the two were inseparable, and constantly made music together, "Little Tomaso (Linley)", so father Leopold quotes in a letter to his wife, "accompanied us home and wept the bitterest tears because we were departing the day after. When he, however, heard that our departure was not set until noon, he came at nine o'clock in the morning, and embracing Wolfgang repeatedly, gave him a poem that Signora Corilla had made for him the evening before." Thomas Linley was drowned in 1778 on a boat

But back to Kelly's memories of Mozart. As one of the most striking characteristics Kelly mentions his fondness for the dance. Madame Mozart, according to Kelly, once expressed herself: "His taste lay in that art rather than in music"-certainly a peculiar remark of the good Constanza, "He was," so Kelly continues, "a remarkably small man, very thin and pale with a profusion of fine hair, of which he was rather vain. He gave me a cordial invitation to his home, of which I availed myself, and passed a great part of my time there. He always received me with kindness and hospitality. He was remarkably fond of punch, of which beverage I have seen him take copious draughts. He was also fond of billiards, and had an excellent billiard table in his house. Many and many a game have I played with him, but always came off second best, He gave Sunday concerts, at which I never was missing.

Of the six children born to Mozart, only two, Karl and Wolfgang Mozart,

He was kind-hearted and always ready to oblige, but so very particular, when he played, that if the slightest noise were made, he instantly left off. He one day made me sit down to the piano, and gave credit to my first master, who had taught me to place my hand well on the instrument. He conferred on me what I considered a high compliment. I had composed a little melody to Metastasio's canzonetta: "Grazie agl' inganni tuori" which was a great favourite wherever I sang it. It was very simple but had the good fortune to please Movert He took it and composed variations upon it, which were truly beautiful, and had the further kindness and condescension to play them wherever he had an onportunity. Thinking that the air thus rendered remarkable might be acceptance to some of my musical readers. I have subjoined it."

> and when the control of the control EVEL PIET JIET

> A Melody by Kelly arranged by Mozart

In fact, we find the little aria which Kelly reproduces in his book charming, and in the style of Paisiello, even if the solid professional development is lacking, Mozart's variations mentioned by Kelly have not been found. Perhaps Mozart did not write the variations down at all, and only played them as he so often did by memory. Nevertheless, under No. 532 of the "Köchel Verzeichnis," we find a Terzett upon the same text by Metastasio and the music which Mozart wrote is almost identical with that of Kelly. The Mozart Terzett, which is in B-flat is in series 7 (No. 35) of Mozart's complete works. Mozart did not nesitate to use the melody which he chanced upon, but it is also possible that Mozart notated Kelly's in order to use it for his variations. Evidence toward this fact may be that Mozart's autograph has no text.

Kelly relates that, flattered by Mozart's recognition. he composed a couple of arias, and showed them to the great master. "He kindly approved them so much indeed, that I determined to devote myself to composition." Kelly wished to train himself better in counterpoint, and asked Mozart for advice as to with whom he should study. Mozart was of the opinion he should continue as a writer of melodies, for melody was Kelly's real field of talent. Besides, Mozart said, his career as an opera singer really occupied all his endeavors. A writer of melody, observed Mozart, was to be compared with a race horse, a contrapuntist with a dependable coach horse. It is interesting that Keliy had an important rôle in the history of Mozart's operas. In the premier of "The Marriage of Figaro," May 1, 1786, Kelly sang in the Burgtheater the rôle of Basilio. Mozart esteemed highly the versatile tenor, who was so successful in serious and comical roles. He was an excellent actor, and relates how through this talent, he once filled the famous librettist Casti, as well as Paesiello, with such enthusiasm, that they gave him the difficult part of Gafforino in the "Re Theodoro" in which he also enjoyed great success.

Without doubt Mozart, in planning the various rôles of "Figaro" took into consideration the individuality of his performers. Kelly, or O'Kelly, as he called himself in Vienna, and as his name appears in the autograph of Mozart in the libretti, reports: "In the sextetto, in the second act, I had a very conspicuous part, as the stuttering judge (Basilio). All through the piece I was to stutter, but in the sextet, Mozart requested I would not, for if I did I should spoil his music. I told him, that although it might appear very presumptuous of a lad like me to differ on this point, I did, and was sure, the way in which I intended to introduce the stuttering would not interfere with the other parts, but produce an effect; besides, it certainly was not in nature, that I should stutter (Continued on Page 360)

TET ME BEGIN by saying that I have read THE ETUDE for as long as I can remember and that I have derived the greatest advantage from it. It. is therefore a special pleasure to me to be able to exnress my views for that excellent magazine

"In listing the requisites for a singing career we fall into the dilemma of starting out with two that lie beyond the power of the young student to secure for himself. As I see it, the first 'musts' are an inhorn antitude for music, and the kind of home environment that will stimulate such an antitude long before one is old enough to take steps in the matter oneself. The voungster who has absorbed music from babyhoodhearing it as part of home, learning to play an instrument before there is any question of a mature singing voice, fortifying himself with an appreciative understanding of it-has a definite advantage over the one who decides, somewhere in his 'teens, that he wants to begin knowing something about music, I was lucky in having such a home atmosphere, and I cannot be



ROBERT MERRILL

grateful enough for it today. My mother used to sing, and she saw to it that I had training in piano, theory, harmony, and sight reading. There were differences of opinion between us-to put it mildly!-when the practice time conflicted with ball games, but my mother won out (fortunately for me!), and I got a foothold in music long before I had any idea of making professional use of it. Today, the ability to play the piano, to read at sight, and to understand the structure of music is an invaluable asset to me in my work.

A Singer's First Requisite

"Perhaps the first requisite that the young singer can take personal steps to secure is that of placing himself with the right teacher. And that, of course, is a most difficult question to decide. What is a good teacher? My feeling is that reputation or 'method' can sometimes be a doubtful guide. The final test is how good a teacher is for you. Among three teachers of equal eminence and integrity, one may not understand your special needs; the second may draw but indifferent results from you; and the third may cause you to feel that he has the absolutely right key with which to unlock the development of your voice. How are you to tell which is which? You can tell only by trial and error. If you, your voice, and your singing feel natural, comfortable, unconstricted, and sort of buoyed up by your teacher's care, the chances are that you have the right one for you (which doesn't at all mean that he is the absolutely right teacher for your best friend!) And when you have found such a teacher, stay with him and have confidence in him.

ing out with a single initial M (which is not used again until I repeat the exercise on the next beginning note). The value of this initial M is to start the tone well in front. Then it becomes your task to see that each successive vowel and each successive tone stays in the same forward position, and matches its predecessors exactly in place and quality. Actually, you have to work at this exercise some six months before your

> should be able to feel your breath becoming longer as "One of the greatest problems facing the ambitious young singer is that of deciding the field of work he is to enter when he is ready for public work. Again, I can attempt to solve the problem only from my own experience, which was to take any and every sort of opening that presented itself-provided it was musically worthy. I began my work by singing at hotels in

summer resorts; and on (Continued on Page 346)

singing shows any noticeable improvement, but you

which I find very helpful. It consists in vocalizing five

notes up and back, and then the full octave scale and

back, twice over, on one breath, At the beginning, of

course, you won't be able to do the two patterns twice

over, on one breath! But the purpose of the drill is to

develop the staying powers of the breath and its sup-

port, I sing this vocalise on all the vowel sounds, start-

VOICE

Requisites for the Young Singer

A Conference with

Robert Merrill

Eminent American Baritone A Leading Artist of the Metropolitan Opera Star of the BCA Victor Hour NBC Network

SECURED EXPRESSLY FOR THE ETUDE BY BURTON PAIGE

It has remained for Robert Merrill to achieve the singular feat of earning artistic recognition at the same time that he elicits "swaams" from the younger members of his oudlences, His personal appearances are regularly fallowed by tributes to his splendid varies and stage presence, and by shrieks from "babby-saxers" in such throngs that the aid of a policeman is required to get Mr. Merrill to his car.

Barn in Braaklyn, New York, Rabert Merrill had the advantage af a tharaughly musical hame atmasphere His mather had been a cancert singer before her marriage, and music-making was part of the Merrill daily life. The bay was given piana instruction and his beautiful bay-saprana was carefully watched. He says acity life. The bay was given plane instruction and in security beginning to earerwisy wastered. The says that in those days he was more interested in ball-playing than in practicing. When his baritone asserted itself, he came under the care of Samuel Margalies who has been his teacher far twelve years. Young Merrill began his professional career by singing at summer resarts. There he was "spotted" as a more than pramising new find, and was saan affered a cantract with the National Broadcasting Campany. He also sang as featured salaist at the Radia City Music Hall. In April of 1945, he wan his entrance to the Metropolition Opera by way of the Metropolition Auditions of the Air award, after six years of public experience.

As the result of public demand far "more Metrill," he is featured on the RCA Victor pragram, over NBC,
an Sunday afternaous. He recards for RCA Victor red seal records, In the fallowing conference. Mr. Merrill speaks ta the readers of THE ETUDE cancerning the requisites far a singing career. —EDITOR'S NOTE.

"When I was eighteen, I came under the care of a professional manner! Now, nothing could be less conteacher, of excellent reputation, who did not cause ducive to good breathing and good singing! The mothose desirable feelings in me. I didn't feel comfortment you begin doing conscious things to yourself, in able, my singing didn't feel comfortable, nothing went this way, you tighten yourself up, constrictions result. just as smoothly as it should. To this day I don't know and the very purpose of good breath support that you what was wrong-I simply felt, instinctively, that this try to serve becomes immediately defeated. The 'trick' was not my master, and after a few months, I left of good breathing is that it must never become magnihim, Immediately after, I came to Mr. Margolies-all fied into an isolated phenomenon which has to have the doubtful, uncomfortable feelings left me, and I special things 'done to it,' You breathe for singing just knew that I was where I belonged. The core of the as freely, as naturally, as unconstrictedly, as you teacher-question is another dilemma; the untrained breathe while you sleen young singer must seek a teacher and, untrained as he Value of Experience he must still judge as to whether or not the teacher is helping him! My own feeling is that a judicious com-"The best way to develop good breathing habits is bination of awareness to his vocal and physical reacthrough proper vocal exercises. I have such an exercise

tions plus instinctive guidance from his musical talent will help him decide At all events the advice of a good teacher is the best foundation of a singing career, The Trick of Good Breathing

"As to vocal work itself, I should like to make a special point in regard to the very important matter of breathing and breath support. Just because it is so important a matter, there is often a tendency among young singers to emphasize it, to stress it, into something apart from the natural bodily function of taking air into the lungs. We have all seen evidences of this in the platform deportment of inexperienced young singers-they come walking out on the stage in a pleasing and natural manner and then, as they take their place by the piano, they begin to do things with themselves; they throw out their chests, draw back their shoulders, pull in their abdomens, take a completely unnatural stance, and make you feel that this has nothing to do with real life-this is, indeed, the

JUNE, 1947

Art and Advertising

(Continued from Page 303)

of some advertising genius, an "idea man" good. The situation, however, is very dealer. The center of the curtain was States, which yearly spends millions of who knows how, through a staff of complimentary to art. writers, artists, musicians, and printing Heads of industry and trade who for purpose, We specialists, to secure the interest of the centuries looked down upon art as the porcelain bathroom installation, fully may be enthusiastically proud of the consumer, convince him of the need for more or less dispensable product of imthe product, and compel as large and important found the product own deep in every saminary detail. It was a despress found that own deep in every saminary detail. It was a despress found that own deep in every saminary detail. It was a despress found that own deep in every saminary detail. It was a despress found that own deep in every saminary detail. It was a despress found that own deep in every saminary detail. It was a despress found that own deep in every saminary detail. It was a despress found that own deep in every saminary detail. It was a despress found that own deep in every saminary detail. It was a despress found that own deep in every saminary detail. It was a despress found that own deep in every saminary detail. It was a despress found that own deep in every saminary detail. It was a despress for the every saminary detail. It was a despress for the every saminary detail. It was a despress for the every saminary details and the every same and the every saminary details and the every saminary details are the every saminary details and the every saminary details are the every saminary details and the every saminary details are the every saminary details and the every saminary details are the every saminary details and the every saminary details are the every saminary details and the every saminary details are the every saminary details and the every saminary details are the every saminary details and the every saminary details are the every saminary details and the every saminary details are the every saminary details and the every saminary details are the every saminary details are the every saminary details and the every saminary details are the every saminary details are the every saminary mediate sales as possible. Such a man in the souls of millions of people there is next day and yiew the wonders of Amer-friends," sings Shakespeare in "King may command an income running into an insatiable hunger for beauty. These ican plumbing, and that, ladies and Henry VI," and surely, nothing has made six figures. Indeed, he may, through his materialists then realized that one of the centlemen, was not in some backwoods more friends for American advertisers of advertising genius, create a great and most direct channels to these millions is believed town in our country, but in one of standing than great art and great music.

brood, however, and it is very easy to tives. It uses art because it is good busirun into ridiculous excesses. Art owes a ness to do so. The association of the firm very great debt to advertising and to name with high and permanent standbusiness. Many of the foremost Founda- ards of beauty reflects upon it the power tions ln America are the creation of com- and magnificence and lofty dignity of merce and industry, and the lavish re- something beloved by the very people turn they have made to the finer things they desire to reach and impress, of life far exceed the gifts of the emwe believe, is a fine and wholesome eco- chinery to do with the glorious master-

great art. Millions of people who might programs would not have been continued. never have had an opportunity to visit "But," shouts your persistent pessibrought to their homes.

fraction of the amount or quality of great the problem by rushing to the radio and art, great music, or great entertainment turning it off when the advertising comwhich now comes to them. In England there is no advertising included in radio broadcasts; no "commercial" of any kind.

he is asked to pay, if it were not for find in the text. he is asked to pay, if it were not for find in the text.

Cauca for an sorts of things. Now and pushed down the bellows pedals while advertising. Our fellow citizens have be
We Americans have occasionally been then I played "Boogle-Woogle" for cerplayed, but I wished all the time that I advertising. Our fellow citizens have beome "advertising minded" and except disgusted by the distribes of European and advertising minded" and except disgusted by the distribes of European and advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except disgusted by the distribution of advertising minded and except distribution o come "advertising minded" and except disgusted by the clustures of a company of the company of t for occasional conspicuously objections cruics rearring to the value of constant and "copy," they accept ing in "Dollar Land," Advertises, in the week so isolated that they had had no the Orient that could be called good. able statements and copy, they accept ing in bounts is far and entertainment for months. When they there are few grand planes. All that I have a part of our conglomerate many European countries is far more entertainment for months. When they There are few grand planes. All that I have been considered much they are the property of the planes and the planes and the planes are few grand planes. All that I American me, and many empty is greatly, manifolding and in the worst American abuses. Never They were the greatest audience in the advertising is a sordid amalgam of beauty shall we forget a splendid performance world. and trade which can lead to no worthy of "Die Meistersinger," sung in the in-

through great art. Big business employs Advertising and art may raise a curious art with no benevolent or charitable mo-

What have steel, oil, electricity, the perors, kings, and royal patrons. This, telephone, motors, rubber, paints, mapieces of Bach, Beethoven, Wagner, On the other hand, we feel that it is Brahms, Debussy and Tchaikovsky? The very easy for the position of Art to de- answer is simple. When these exalting teriorate in the imagination of the peo- creations are presented by great indusple, if it is employed to abusive extremes. trial interests there is instantly formed There is a dividing line, marking the in the minds of the listeners an analogy boundaries of good taste and dignity, of standards which leads to a powerful beyond which it is not wise for us to and at the same time sympathetic underpass. Great art is permanent, and standing. This is the reason why many greater than all temporary business con- of our foremost American enterprises ditions. It is the gift of the gods and have availed themselves of magnificent the treasure of all humanity. The more musical programs on the air for many it becomes a part of the daily life of years. These programs have cost their the people, the greater is its service. sponsors millions of dollars and there Through its association with advertis- can be no doubt that they have elevated ing, great journals have come into ex- the products of the manufacturers in istence and have prospered by means of the minds of the public, otherwise the

a precious collection in a noted gallery mist, "why, after a glorious Brahms proor to attend a performance in famed gram must I have my soul raptures concert halls, have been permitted, destroyed by some disgustingly intimate through advertising revenues of maga- panegyrics upon some quack patent medizines and broadcasting companies, to cine or a bodily deodorant?" Your choice have the priceless jewels of art and music is to have far fewer opportunities to hear the greatest music by the finest per-If it were not for advertising, the Amer- formers, or pay for less music, played ican people would not have more than a by lesser known artists. Thousands settle mercials embody objectionable features.

Americans have been brought up to welcome the advantages of advertising The owner of a receiving set pays an and appreciate the force of advertising annual charge for the broadcasts he re- in promoting a vastly greater volume of ceives, but some of the most chauvinistic business which permits us to have a Britons admlt in all fairness that with higher standard of living. Cultivate an the amount of revenue received from interest in reading advertisements to find British broadcasting taxes, it would be out what is going on in the industrial. impossible to present the great volume of scientific, and business worlds affecting fine music and entertainment for which your life. We often have been amazed at the American home owner, at no cost ex- the response which has come from very cept that of listening to "commercials" tiny notices in The ETUDE, notices in (some offensively suggestive of all kinds type so small that it almost strains the of bodily disorders, and others presented eye. Evidently advertisements are read with judgment, taste, and dignity), must with the same interest as that given to text. The average reader, after perusing repertory of all kinds of pieces from At one place in China there was no ay. text, the average retour, have placed in the place in this place in the place in this there was a through the magazines, with their un- a particularly serious article, often the sum on the Range to Shostakovich. It plane at all, I was offered a little field paralleled reproductions of great art, to the advertising pages and there learns would cost the reader several times what of opportunities which he never could

place in a great Italian opera house, continent. The performance was exalting, but oh, On the other hand, in no country of

comparable Italian language, which took the most famous cities on the European

that curtain! Like the curtains seen in the world do the standards of advertisold-fashioned vaudeville theaters in ing, despite our occasional transgressione America, it was cut up into squares, each and artistic malefactions in taste, rank with the advertisement of some local so high, on the whole, as in the United reserved for the local plumber. On it was dollars in purchasing the finest art and

Virtuoso in the Junale

(Continued from Page 305

ual things of life as much as they needed men "ate it up." food and water, and our government, faced with a dreadful task, took great lous beauty and romance and mystery of

and the applause was wonderful. It was ognition, the monsoon season and the rain came Parts of China are very fascinating

Musical Tastes of the G.I.'s

with me, as I had memorized a large in music. was surprising to know how many of our organ used in chapel services. Two of the boys knew good music. However, they attendants got down on their knees and

Service and was assigned to groups to anything like civilization. Around you accomplish this highly important task. the blood-chilling yells and screams from No sacrifice was too great to carry cheer the fathomless darkness of the night, the and inspiration to these men, isolated air at times so clouded with vultures that from anything suggestive of home in often they would swoop down upon the "God's country." And oh, how great was men in the chow line and bite hunks of their appreciation! I never can be re- food out of their mess gear, as they stood paid for any concerts in the future in waiting for food. And such food! Of the way that I was rewarded by the course there were good cooks in the army. interest of these men. Twelve thousand but they were few and far between miles away from home, in a stinking Often, the materials were foul. Then, land, surrounded by all kinds of perils, there was the everlasting stench of the they needed the higher and more spirit- Orient. Naturally, when music came, the

All of my life I had heard of the fabu-

pains to supply these spiritual and hu- the East. It all may be there, but I traveled very extensively in India, and by com-I soon learned to forget what a piano parison with other countries, I feel that lacked as long as it had any kind of key- it is the most, despicable country in the board from which I could wrangle tunes. world. On all sides are every imaginable The further I went, the worse were the kind of loathsome sickness, poverty, flith, pianos. The men didn't complain, and and oh, the unforgivable stench! The who was I to grumble, under such cir- lack of education and the stupidity of cumstances? Sometimes the strings pagan fanaticism are appalling. The conwould break and the hammers would fly ception of religion, which makes them into the air. But I always knew that I torture themselves, is of course similar to was playing for a gang of fellows, some of that of the Flagellants of the Middle whom might never wake up the following Ages, but one of the evidences of Chrismorning, while others might awake and tian civilization is that we have grown find a jackal as a bedfellow. I played away from that. Let India get rid of under every imaginable condition. Once, these monstrous pagan practices and I gave a concert in an outdoor theatre in clean its streets of unthinkable evidences a pouring rain. Not one of the men left, of disease, before it claims civilized rec-

and charming. I played there three and four weeks at a time, often giving three two-hour concerts a day at a stretch-10 Sometimes the temperature in that A. M., 2 P. M., and 7.30 P. M., to accomclimate ranged from 110 degrees to 130 modate the various shifts. The boys degrees Fahrenheit, but I didn't seem to asked for all sorts of things, from the St. mind it when I realized what it meant to Louis Blues of Handy to the St. Matthew the men. My programs were largely the Passion of Bach. (Sic) Many of the Chibetter known classics-Chopin, Debussy, nese take a keen and understanding in-Rachmaninoff, Grieg, and so on. I never terest in music. Most of the Indians, save gave them Bach, because I found that it in a few centers near the big cities, see was a little too technical and "stiff," as far more interest in fakirs and a fight they called it. I never carried any music between a cobra and a mongoose than

played on were uprights, in the hundreds of the concerts I gave.

Music seemed to give our men some-(Continued on Page 353)

THE ETUDE

to travel about seeing other organs and hearing other organists play. With all of the gettogethers that the American Guild of Organists have. such as the festivals in New York City and the State Conventions as held in Baltimore, Boston, and Los Angeles, the members are able to gain new horizons and outlooks; new music is played and interesting disquesions of organs and choirs take place Another way that we can stimulate ourselves is by taking an interest in seeing and hearing a variety of organs. No matter what part of the world we may live in (and I must say that since I have been writing for THE ETUDE, I find that the readers live in all parts of the world), we find excellent organs. In my travels I find that few organists know of or have played some of the excellent organs in their own part of the country; therefore, it seems an opportune time to make a few comments and suggestions regarding some of the famous and outstanding organs of our country. No doubt, some of us feel that the organist who has a fine instrument. at his disposal, does not always wish to show it to another organist or even to play it for him. This is true, perhaps, in some instances, and one just has to make the best of such a situation, I find, however, that when one has a connection, such as his membership in the American Guild of Organists (and every organist should belong to this organization, since there is at least one chapter in every State in the Union), his brother organist is always glad to show him about, play his organ for him, and allow him to play it himself. I suppose that the biggest thrill of my life from childhood up has been to get my hands on some excellent organ, make a study of the specifications, and take notes on the style of the console, and of any unusual features, Lynnwood Farnam kept notebooks of specifications of all the organs he had played, the arrangement of the stops on the console and so forth and so on; and Marcel Dupré makes a list of the stops of every organ that he plays. What a wealth of information he must have!

HE SUMMER is an important time for organists

The Tour Begins

Let us mention now a few organs in cities from Maine to California, from Canada to the Gulf, built by a number of manufacturers, I have played most of these organs and believe that if a visiting organist wishes to see and play them, arrangements can be made through the organist or custodian of the build-

ing. Some of these instruments are tonally passé, but (he also has some unusual studio organs in the Parish nevertheless they had their day and it is interesting to see and hear what has been done and how much we have improved our tonal thinking in the last ten years. Some of the organs mentioned, however, can-

not be improved upon. We begin by mentioning the Curtis Memorial Organ in the City Hall of Portland, Maine, During the summer there are daily recitals on this organ, Mr. Alfred Brinkler is the regular organist and is always delighted to meet members of the Guild of Organists and other interested people. The organ is a large four manual. built thirty-five years ago, and rebuilt in 1929. The fine large four manual organ in the Cathedral in Lewiston, Maine, is worth the trouble to see and hear. Bernard Piche, the noted French-Canadian organist plays the intrument and is extremely proud of it. In and around Boston, there is a wealth of organs, The most famous, at the moment, is the one in the Germanic Museum made famous by the high type radio programs and records of E. Power Biggs, Of all the delightful people one meets. Mr. Biggs is surely one of the best. No organist should miss seeing the museum and hearing Mr. Biggs play that organ, No matter whether or not one agrees with the specification and the tone of the instrument, it is important that he know about it and hear it in that particular building.

Another fine organ which many people miss in Boston is the old Hook and Hastings in the Cathedral of the Immaculate

Conception. It is old, but the tone is something that we would do well to try to imitate these days. The Old Boston Music Hall organ in Serlo Hall, Methuen, Massachusetts, is worth any amount of trouble to see and hear. When one beholds that case, it is truly awe inspiring This organ has just been rebuilt; and I wish there were space in this article to tell all that could be told about this instrument. It is, perhaps, one of the most important pipe organs in America.

New York and Philadelphia

In New York of course there are so many organs of note that one hardly knows where to begin Some which should not be missed are in the Church of Saint Mary the Virgin where Ernest White is the Choirmaster

House); in St. Bartholomew's; in The Riverside Church (everyone should hear Virgil Foy) : in Columbia University; in St. Patrick's Cathedral; in the Cathedral

Notable Organs of America

by Dr. Alexander Mc Curdy

of St. John the Divine, and many others, In Philadelphia the John Wanamaker organ is perhaps the one that should head our list, Miss Mary Vogt, Music Director for the Wanamaker Store, is always pleased to show the organ, to arrange for tours through the different parts of the organ and to play the instrument at any time. Other organs which one should hear are in St. Luke's Church in Germantown; in the Girard College Chapel; in the Curtis Institute of Music; and in St. Mark's Church

Some marvelous sounds come from the organ in the Convention Hall in Atlantic City, but it is so difficult to get into the Convention Hall for a demonstration of the organ; so many conventions are held there. Senator Richards has a new organ of more than one hundred stops in his home. I have not heard the instrument vet, but hope to hear it soon. He also is most happy to exhibit this organ, and have people play it. In the Baltimore and Washington areas there are many organs which should be heard; such as the one in Peabody Institute; in Brown Memorial Church; in the Naval Academy; and in St. Anne's Church of Annapolis; in the Foundry Methodist Church of Washington; and in the Great Washington Cathedral (the organ which is considered to be the Ernest M. Skinner

Masterpiece). Pittsburgh has so many good organs that one does not know which to mention first. The Carnegie Hall organ which is played by Marshall Bidwell: the Mellon Church organ; and the organ in the Heinz Chape are only a few that come to mind. As we go west, we find an organ in the Trinity Methodist Church in Youngstown, Ohio, which is of unusual quality. There is one of the best Diapason ensembles in this organ that one will ever want to hear. In Cleveland one must hear the newly rebuilt Museum organ. In the Chicago area, the Rockefeller Chapel organ must not be forgotten; if possible hear a recital by the organist Frederick Marryott. Also one should hear the organ in Northwestern University and the organ in the Fourth Presbyterian Church

In the Southwest

In Memphis we find a gorgeous organ in the Catholic Cathedral, built many years ago to specifications by Pietro Yon, Also in this city there is a splendid organ in the Idlewild Presbyterian Church where Thomas Webber does distinguished work. There are organs in Texas which demand our attention, such as the organs in the University in Austin; McFarland Auditorium in Dallas: Christ Church in Houston; and in the Civic Auditorium in San Antonio. When we get farther west into California it is always so refreshing to go to the Mission Inn in Riverside where for many years daily recitals have been played on a beautiful organ, The organist, Mr. Newell Parker, derives so much pleasure from having his organ admired.

In Los Angeles again we find many organs of note; such as Roland Diggle's organ in St. John's Church; the Occidental College organ; and the organs in Claremont Colleges. Dr. Raymond Mizsell's organ in his home in Pasadena is certainly worthy of mention. Here we find a large four manual concert organ in a room where it really has an opportunity to speak. This is (Continued on Page 348)



A MARVELOUS CONSOLE

The console of the Wanamaker Organ at the great store in Philadelphia, This is possibly the largest organ console in existence. With its six manuals, its pedal board, its 451 stops, its pistons and other devices, it requires a mind of great resources to get the ful range of tonal and expressive possibilities which this organ presents,

The Problem of Intonation bu William H. Stubbins

Assistant Professor of Clarinet University of Michigan

N THE ISSUES of The ETUDE for December 1938, scale is a relative derivation from this supposed abso-May 1939, and March 1940, the writer presented in these columns three articles dealing with the basic problems of clarinet playing (The Problem of Tone. The Problem of Technique, The Problem of the Staccato). These problems and the suggestions for their solution are of course fundamental to any other difficulties which may arise in the study of the clarinet. After a certain degree of proficiency has been attained on the instrument and a familiarity with its basic idiosyncrasies has been established the performer will find that other matters which were not so troublesome at the beginning cause him increasing concern. Not the least of these troubles is the problem of the intonation of the clarinet and in the simplest of phrases, "how to play in tune."

The present article is an effort to outline the problem of Intonation on the clarinet and to offer a few practical suggestions which may help in Its solution.

In dealing with this problem we must first understand intonation in general, as it relates to all musical instruments. Secondly, we must inquire into the peculiarities of the clarinet which make it physically a specific problem. Thirdly, we must provide ourselves with a techinque of playing which will make the most of the possibilities of the instrument and in some manner compensate for its physical peculiarities.

As concerns the matter of intonation in general, It must be understood that intonation is wholly a relative matter. By relative we mean that all comparison of pltch is comparison. There is no absolute pitch in the sense that nature provides an absolute standard to which all pitch considerations are directed. All standards of pitch are artificial standards which have been established and accepted as standards just as are all weights and measures artificial standards. There is no 'A' in nature more than is there a natural inch or pound. Over a period of years in our particular development of a system of music, we have established these standards to suit our taste. Moreover, it should be remembered that our standard of taste is not an arbitrary thing, but the result of a series of experiences, trials, and errors, which have gradually formulated themselves. No man sat himself down and figured out our system of music completely and to the world's acceptance and satisfaction any more than did another crystallize the social government of the world.

What Is Absolute Pitch?

The development of music has been thematic in the larger sense. It has been rather a series of ideas by many men, building on what has gone before, altering, refining, substituting, here and there adding a bit, until now in this present, we find at our disposal a certain body of what we enjoy calling factual material, and which makes conventional demands on our action. Furthermore, we have only to look a little beyond our own noses to find that our system is not the only way of doing a thing. Other groups of people not so different from ourselves, have developed other systems in some ways even more complicated than our own. The important idea to keep in mind Is that our own or any other system is a developed and artificial system which is the result of a growth, and not the result of the discovery of an absolute,

It may be argued that physical laws such as the relationship of pitch in the harmonic series is an absolute, but we need only remember that the tempered

lute, and furthermore that instruments which can produce the so-called absolute pitch relation of the harmonic series do play in relative harmony with the piano, from which no deviation of the tempered scale can be allowed. And further, we know that the ear of the performer as well as the ear of the piano-tuner can and does reach a basis of comparative stability when the music is finally played. Finally shall we remember that the ear itself, no matter how finely trained and acute, is still such a poorly developed organ, in comparison with the eye for example, that no one can compete with an instrument such as the stroboscope, in determining what we fallaciously call "absolute pitch?"

For there is no such thing as absolute pltch, What is known as absolute pitch is a highly developed recognition sense of the relationship of one pitch to

The general problem of intonation is then a problem of relationship and of comparison of pitch to pitch. It is this possibility of such relationship which permits us to play in ensemble, and to achieve a harmony between two instruments or more, which will please our taste according to the system of music which we have developed and accepted.

Fortunately, although our ears are rude and coarse as far as fine discriminations are concerned, we are able within a certain limited vibrational range to meet with other ears, and consequently agree on a relatively constant pitch when we are playing our instruments. When this is accomplished we are "playing in tune," as we say, and our musical activities can be exercised in any further manner in which we take pleasure, be It in the full expanse of a large ensemble such as the band or orchestra or a smaller group.

But in addition to meeting the ears of others and in causing our instruments to thereby reach a concordance, we have another and more basic difficulty, which is that of making our own ears reach a concordance with themselves. In short, to achieve a relationship between pitches within our own ears, and thus play in tune on our own instrument without the helpful guide of another ear or instrument for a comparison. In many ways it is easier to play in tune in an ensemble where the comparison is definite, than it is to play in tune alone, where the only comparison can be our own ear. This is a matter which is not very well understood. If there is any approach to an absolute pitch, it is that individual comparison on pitch relationship which every one makes by himself. For each Individual that comparison is unique, and cannot be duplicated by anyone else, anymore than can what each of us sees from his own eyes be duplicated exactly by anyone else.

The necessity for some artificial standard is therefore easily proven, and it is not difficult to understand why we have developed such standards. For the individual must therefore accept a standard, and endeavor to develop his recognition of pitch relationship in such a

> BAND, ORCHESTRA and CHORUS Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

way, that it will be consistent with the pitch relation way, that it will be consisted to be anything other than a ship of others; if that a number of isolated individuals each playing according number of Bolited Indiana standard. It is possible to his own pitch recognition section. It is possible, but not probable that any two individuals might arrive but not probable that any two individuals might arrive at the same pitch recognition individually, for the same at the same pitch recognized will hold true in this case as holds true of their individuality as individuals in all other senses. In other words, no two people can be alike because there are not two people who are identical—each of us occupies some space and time of his own-we are in short-individuals. By the adoption of a certain relative standard of pitch recognition, we can all give a little as individuals, and meet somewhere in the limited vibrational scale to the extent that we can call, as far as the very coarse measurement of our ears is concerned, our pitch recognition standard constant, and can therefore "play in tune."

This much then we have discovered to be a common problem of intonation for all Instruments which have the possibility of choice in pitch production. What we must remember from this discussion to apply to our specific problem of Intonation on the clarinet is that all intonation is relative, certain accepted standards of pitch recognition must be met, that we as individuals must train ourselves to produce a pitch recognition comparable to this standard, both as individuals play. ing on our own instrument alone, and as members of an ensemble group where we must meet the common concordance of the group.

Whatever we desire to do as far as meeting the standard of pitch recognition which we have set for ourselves, must be accomplished with regard to the specific instrument on which we are to perform, and in the case of the clarinet, we are immediately met with numerous physical and mechanical difficulties which we must

The clarinet is an Instrument which embodies the acoustical problem of the cylindrical pipe. This phenomenon of nature is such that any fundamental pitch produced on a pipe of cylindrical bore will contain as harmonic overtones the second, fourth, sixth, eighth, tenth, and so forth overtones which give it its characteristic quality. These overtones may easily be produced up to the tenth in the case of the clarinet, and would be as follows for the pitch of low F on the claringt.

In order to produce these harmonics finger low F, and simply vary the breath pressure and pressure on the reed, slightly opening the throat and exerting more pressure on the reed as the higher harmonics are reached. With very little practice anyone can cause these tones to speak quite easily. The A above the staff is a sharp fourth harmonic; the high G is a flat eighth harmonic and the high B-flat is a flat tenth harmonic. This variation is due to the construction of the instrument, and is necessary in order to balance the scale, more discussion of which will follow later. For purposes of illustration as to the harmonic series involved, this experiment will suffice to show that a cylindrical pipe produces a pitch which contains every other harmonic overtone in the harmonic series. An open pipe or conical bored pipe on the other hand, contains a different set of harmonic overtones. The most notable difference between the open or conical bore and the stopped or cylindrical bored pipe, and the difference with which we are most concerned, as it relates to the problem of intonation, is the fact that on the clarinet as compared with the oboe for example, the clarinet, which is a cylindrically bored instrument, will produce as its first overtone in the harmonic series a twelfth above the fundamental or the second harmonic; and the oboe will produce the octave or first harmonic above the fundamental as its first overtone in the harmonic series.

Now any instrument which will produce the first harmonic or the octave above its fundamental as the first overtone, permits the placement of a speaker or octave key at a node or air-column vibratory point, which requires no particular compensation between the lower or fundamental register, and the higher or harmonic register of the instrument. In other words, the fundamental register of the (Continued on Page 352)

MASSED BRIGADE OF GUARDS BANDS TROOPING THE COLORS, LONDON 1939

The Rise and Development of Military Music

From the Parade Ground to the Concert Stage

by Alfred E. Zealley

The Evolution of the Military Band

OTWITHSTANDING the fact that a most informative book was published in 1944, on the History of Military Music in America by the well-known army band leader. William Carter White. it is safe to say that the great majority of musicians have a poor conception of the rise and development of the military band; they still place it in that category as being suitable only for supplying music for parades and ceremonials, and still fail to recognize it as an artistic concert medium, worthy of serious considera-

We have been told that the military band had its beginning when the Ethiopians first used the drum and the Hebrews the trumpets during their forty years in the wilderness, but this idea is far from the established fact

The military band had its beginning in the 18th century when Germany led the world in matters of



EARLY MILITARY BAND INSTRUMENTS

IUNE. 1947

military music. It was that great soldier and states- the post for three years he retired, and very soon after man, Frederick the Great, King of Prussia, who estabished the military hand on a recognized model which was readily adopted throughout Europe and America. It was he who devised a new source of military music which became the pride of those regiments that were in a position to afford such a luxury, for it must be remembered that this privilege was at first granted only to a few renowned regiments whose officers were

The instrumentation of these German bands consisted of clarinets, oboes, horns, and bassoons; a decided improvement upon the French model of the same period, which was made up of hauthois (oboes) and drums.

Various Influences

The Influence of the French Revolution eventually put Germany in second place as far as military music was concerned.

it (1793) the title of Institute National de Musique, When the Paris Opera and the elite concert auditoriums closed their doors for lack of patronage, the Institute and the École Royale du Chant et de Décmusicians transferred their services to the leading millamation Lyrique with the title Conservatoire de itary bands that were being organized at the time Musique. Thus, the world renowned Paris Conservaunder the direction of a Captain Sarrette.

These military bands took on enormous proportions. and we find the noted composer, Gossec, appointed Standard Instrumentation of European Bands bandmaster to the National Guard band in the latter part of the 18th century. We are told that he wrote a vast amount of music for the military band, including excerpts from a number of symphonies. After retaining

BAND and ORCHESTRA Edited by William D. Revelli

tory of Music came into existence through the medium of military music.

the famous organization was disbanded.

definitely applies to a service band.

tary instrumentation.

But Sarrette came to the rescue, and in 1792 under

the auspices of the municipality of Paris, reorganized

the band into a free music school (École Gratuité de

Musique de la Garde Nationale Parisenne), utilizing

Perhaps it will be well to make clear that these

military bands which have been referred to were not

service bands, but large wind organizations of mili-

Here again it might be mentioned that even today

municipal and proprietary concert bands in Europe

adopt the misleading title of "military." The title

The military spirit became rampant again, and

when musicians were required for the new French

army bands, they were invariably chosen from Sar-

rette's school, This led the government to bestow upon

Later on (1795) a merger was formed between the

the musicians as teachers in different classes.

In 1838, Wilhelm Wieprecht, a distinguished German musician, was appointed director of the Prussian Guards, and his reforms were of such an outstanding nature that we again find Germany leading the world in the sphere of military music.

This man's instrumentation was so colorful that Europe readily adopted it as a standard, and there is no reason to wonder why, when we read the makeup of German bands at this period.

(Continued on Page 354)

Developing Musical Taste

A Conference with

Charles Previn

Distinguished American Conductor Director of Music, Badio City Music Hall, New York

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

When New York's great Radio City Music Hall selected Charles Provin to succeed the late Erno Ropee as What New Jorks great Kadio City Music Iroil selected Charles Freen to succeed the lote Erno speed on Jordan State Commission of Marieta's most version insulicions. My Previa has done lead bit Indeed, in the succeeding the selection of the commission of the commiss he put aside his baccalaureate degree to become pianist and musical secretary to Gus Edwards' music publishing company, thus learning the fundamentals of the papular song business. Later, Mr. Previn conpublishing company, must searning the trandomentors of the popular song obstiness, Loris, Mr. Frenc com-tinued his own sections studies obtand. He was the first to encourage another young pionist, deeper Gerthe-hine to turn to composition, and directed Gerthwin's first musical on Broadway.

The company of breating musical director in the American theories, conducting more than a kundred his

Previn become a leading musical director in the American theater, conducting more than a bunded kines for leading Broadway producers; in addition, he took a symphony crichater and tony, and distinguished himself as musical director of the St. Louis Opera for four years. In 1925, Mr. Previn turned to media picture theater music, carning a coll as associate conductor to the Radio ICHy Music Hell, when that of great theater operand in 1932. Here, he mode the famous choral setting of Rubinsteins Komenna's Ortrow, used the control of the Music Hell's Easter program. In 1933, Mr. Previn vas put in change of saveral large of conducting the control of the Music Hell's Easter program. In 1933, Mr. Previn vas put in change of saveral large of dem, and Mourice Chradickies he built, discated, and conducted, engaging Schumann-Heink, Mary Gorden, and Mourice Chradickies and the saverage of the s During his nine years in Hollywood, Mr, Frevin mode musical history by compaining, caractering, and directing the music for more than these hundred motion pictures; by bringing Denna Durbin to Motion Ficture Academy Award for outstanding Melchico and Joss Hurbin in the films; and by winning the Motion Ficture Academy Award for outstanding for the motion of the second picture of the motion of these complex activities, Mr, Frevin found time to include his favorities and ACMP1, in the formous Merenblum Symphony, composed entirely of child ameteurs. Mr. Frevin's Joseph and the formous Merenblum Symphony, composed entirely of child ameteurs. Mr. Frevin's Joseph and the formous Merenblum Symphony, composed entirely of child ameteurs. Mr. Frevin's Joseph and Mr. Frevin's Joseph and Joseph and Mr. Frevin's Joseph and Mr. F

THILE WE need to develop the performance aspects of music, we mustn't forget that the best performance values in the world are. valuable only insofar as they are understood by the audience that hears them. Thus, the general question of music study includes everyone, whether he plays or not; it takes in, not merely 'lessons' but a wide building of taste. Let us consider some ways and means of building taste-and music with it. First of all, I must say, and without any flattery, that THE ETYDE is one of the best taste-builders. When I was a child, The Erupe was my musical Bible. My sister and I played the duets together; I learned many new pieces by exploring the musical contents; and laid the foundation of sound standards by poring over the extremely helpful and practical articles. I can still recall the eagerness with which I waited for that magazine to be delivered, each month-it was always a matter of thrilling speculation to see which master of music would explain which point of technical or interpretative difficulty

What Is Good Music

"Radio, of course, is another splendid taste builderbut here, the youngster whose taste is being built must know what to listen to! Which brings up the eternal question of what is good music. May I go on record as stating that 'good' music is by no means confined to the statelier classics? To me, 'good' music is anything you enjoy hearing twice! And into this category come various kinds of popular music, Naturally, some popular music is bad. It isn't fair, though, to draw a line of distinction that would separate the

'popular' from the 'good.' There are songs by Kern, Gershwin, Youmans, Herbert, Foster which are entirely popular and which, for their goodness, match many of Schubert's songs! No, the difference is one of musical integrity, of sincerity—never of label alone! In this sense, then, I am by no means averse to our young people's going in for jazz. I have great respect for the development of American jazz. Jazz arrangers are among the most earnest music students we have; and through them, jazz has become greatly influenced by modern art-music. Rhythms, chord structures, figurations in present-day jazz stem directly from Debussy, Ravel, Shostakovich. Such influences have brought about an immense refinement in the jazz medium. Again, I believe that more good than harm has been done by the jazz-ifying of the classics! Certainly, the best way of making friends with Mozart, Grieg, Chopin, and Tchaikovsky is by hearing the works of those masters. But hearing them in 'popular' arrangement is much better than never hearing them at all! And it never fails that the popularized versions stimulate the sale of the records and sheet-music of the original. When 'A Song to Remember' was playing at the Music Hall, the music shops within a mile's radius were completely sold out of Chopin recordingsand when Artur Rubinstein played the Tchaikovsky Concerto at the Hollywood Bowl, the audience was jammed with young folks who had fallen in love with the jazz setting. By such means, popular music actually helps to engender a love of the good!

"Another taste builder that is very close to my heart is the amazing development of youth orchestras. The pioneer in this field is my friend Peter Meremblum,



CHARLES PREVIN

an Auer pupil, who came penniless to this country years ago, found himself a good living in playing in the motion picture studios, and determined to do something to show his gratitude to America. Combining this love of country with his love of music and of little children, he deliberately set about founding groups in which gifted children could make music, hear music, live with music, build a taste for music. Today, his Youth Orchestras, in Hollywood, are world famousand what is much better, they are doing a magnificent job both for the young people and the music of America. The Junior Symphony numbers one hundred and twenty-five active members, ranging in age from about twelve to twenty. The Pioneer Orchestra has about seventy-five members, anywhere from five to twelve years old. Those little ones are my especial delight! It is amazing to watch their tiny fingers picking pizzicati, drawing fine, full bows; it is even more amazing to hear the music they make,

"The youngsters are admitted by audition. They are tested for tonality, scale-playing, and some elementary knowledge of their instruments. Orchestral experience counts for exactly nothing-that's what the group playing expects to give them. I used to have the greatest fun directing these groups. We played works like the Beethoven Fifth Symphony, the César Franck Symphony, the Brahms First, the Borodin First, parts of "Meistersinger," and concertos of Brahms, Beethoven, Mendelssohn, Glazounoff (violin) and Beethoven, Liszt, Rachmaninoff, and Mozart (piano)—the soloists chosen from young talent.

Youth Orchestras

"Now, it seems to me that any community can get a similar movement under way. All it needs is a man of ideals, who loves America, music, and children enough to get the thing started. Money problems need be no deterrent whatever. The Meremblum orchestras are nonprofit making. The little players contribute one dollar a month to pay for the use of the hall-in smaller communities, a school or church hall might possibly be secured rent free, at the start. Public membership (not for playing) is offered at anywhere from five dollars to one hundred dollars annually, the paying members coming to the rehearsals to hear and enjoy-Later, then, Meremblum began inviting well-known musicians to come and hear his children, and nearly always they made a contribution as an indication of their interest in the movement. The late Jerome Kern turned over certain royalties to the group, on a permanent basis. The funds so obtained are used for the purchase of instruments which are owned by the orchestra and loaned to the little players, when and as needed. I cannot speak too much or too enthusiastically of the splendid work these pioneer youth orchestras have done, and are doing. Music is made to come alive to two hundred youngsters of the community who might otherwise have no chance whatever to get on even bowing acquaintance with it. The children themselves are given a wholesome outlet—the best test of which is that never have any of (Continued on Page 348)

Mozart Sonatas for Pupils

". . . How soon should one give a pupil the Violin and Piano Sonatas of Mozart? . . "—Mrs. C. M. K., Missouri.

This is a tough question, for it has many ramifications. Are you thinking of the pupil's technical advancement or of his musical development? Both must be considered. If it is the former that you have in mind, my experience is that it is better to wait until the easier sonatas offer few technical problems to the student, and that he gain facility and a singing tone in other, less subtle compositions. I believe very strongly that music of real quality should not be made into a technical exercise.

We know that the music of Mozart is the most difficult of all to play well, and every musician will say that he realizes it more and more as he grows older. Is it any wonder, then, that only the exceptional student can do justice to it? There is a deceptively childlike (not childish!) simplicity about much of it that requires a certain degree of maturity to understand and appreciate. This maturity may be intuitive, but it must be there. The average young pupil who is made to study Mozart as soon as he can stumble through the notes, and who is not musically advanced enough to appreciate the beauty of the style, will almost surely develop a resentment against the music. This reaction often stems from the fact that he instinctively knows there is something in the music which eludes him, that, try as he will, he cannot capture. If, at the same time, he is having technical difficulties, the reaction will be all the stronger. And a resentment of this sort, formed in youth, will often persist for years, long after he would normally be receptive and eager.

However, no music can do more to foster a pupil's taste and sense of style than that of Mozart. For this reason, every nunil should be led to him as early as possible. There are various means by which this can be done, Awakening interest in Mozart's life, particularly his childhood, is an obvious first step. Several books on the lives of the composers are available, written simply and inter-"Famous Composers for Young People," by Burch; and "Mozart," by Wheeler, Reading these with the pupil, the teacher can do much to make the stories vivid and inspiring. Then, too, there are the excellent educational recordings that have been made in recent years, including "The Story of Mozart," brought out by the Vox Company. These are chiefly recordings of piano or orchestral music, but this need not deter the violin teacher. In the early stages it does not matter very much through what medium the child hears Mozart's music; what counts is the fact that he does hear it.

Later, as his technical advancement permits, he can be given some of the many transcriptions of Mozart Minuets and Andantes that are available. Then he should certainly study the three Sonatinas of Schubert. They are not so difwill help him to acquire that sense of ber music.

The Violinist's Forum

Conducted by

Harold Berkley



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

his bowing technique well enough advanced?" Even a merely adequate per- playing in this manner. formance of a Mozart Allegro requires a this which generally causes many otherwise excellent violinists to have difficulty of Mozart.

the taste of the young music student.

A Question on the Mazas Studies

". . . And thank you for your article on the Mazas Special Studies in last Novem-ber's Erupe. I have given it a lot of thought ber's Extude. I have given it a lot of thought and it has helped me in my work very much. . . But there is one point I wish you would clear up for me. . . You advise that the "finger-exercise studies" should be practiced "as a planist would play them." Iffing each finger with snap has mercan the next finger comes down. the moment the next finger comes down. You also say that every finger should be lifted as high as possible. Now, my question is-would not this practice get a pu-pil into the habit of lifting his fingers too high in ordinary passages? I have been trained to think the fingers should be lifted very little in all quick playing. . ."
—Miss M. A. L., Virginia.

I was very glad to get your letter, for a specific purpose, and not by any means ficult as the Mozart Sonatas, but they it raises a point that is essential to good practicing. Rereading the article you teacher notices that the pupil is raising "give-and-take" which is an essential mention, I realize that I did not limit his fingers too high when he is not pracand one of the chief pleasures of cham-sharply enough the functions of this type ticing actual finger-exercises, then steps pressure is not, there will inevitably be of exercise. As it is a method of practice must be taken, And the first is to explain a deterioration of tone quality. It is not Finally the time comes for one of the which can produce extremely beneficial that the finger does not have to fall a easy to play these trills well, but a care-Sonatas, but the teacher must be certain results, it deserves a somewhat more de- long way in order to take the string with 'ful study of them will be rewarding. The in his mind that the student is musically tailed analysis in order that students a strong and vital grip; half an inch is two short trills in the second half of and technically prepared for it. In par- may get the most out of it and still run quite enough. Joe Louis does not need these measures must be taken lightly and ticular, the question must be asked, 'Is no risk of forming any bad habit. For I to take a long swing to knock down an

Prominent Teacher and Conductor

agree with you that it might induce in the minds of some pupils the idea that the fingers should always be lifted high.

The chief function of trill exercises and such studies as the thirteenth and nineteenth of Mazas is to develop strength and independence in the fingers. This end can be attained in time if the studies, and so forth are played in the conventional manner, holding the fingers down permit. By the skill of the performer I whenever possible. It can, however, be mean his ability to keep the trilling finattained much more quickly "If each fin- ger hitting the string firmly. A fast trill' ger is lifted with alacrity and snap at with a weak finger is nothing like so efthe moment the next finger stops its fective as a somewhat slower trill in note." And good results will be even more which each note is played with strength quickly noticeable if the fingers are lifted and clear articulation. There are several as high as possible. The reason for this well-known artists before the public tocan easily be seen if you watch the day whose trills seem much faster than knuckles of a violinist's hand when he is they actually are, simply because each

well-trained bow arm. It is the lack of of clarity in technical passage-work, and ten out in sixteenths, and therefore, particularly in rapid descending scales. though it is undoubtedly a trill study, Striving to eliminate the "muddiness" it should be played exactly as written. with the quartets, concertos, and sonatas that annoys them, they usually concen- The trills in No. 14 are half-notes with a trate on the fall of the fingers, practicing trill sign over them, so there is consider-The approach suggested here applies to obtain an always stronger and more able leeway regarding the number of equally to the music of other composers, instantaneous grip on the string. This, notes to be played. There are two ways such as Bach, Handel, and Beethoven, It certainly, is a most essential quality, but of playing these trills: (1) to start them is fortunate that so much good teaching in nine cases out of ten it is not the an- as fast as possible and keep up the speed material is available, for trashy music swer to the roblem. Lack of clarity is to the end of the note; (2) to start them estingly for children; among them are has many insidious means of corrupting far more often caused by a sluggishness rather slowly and gradually increase the in the lifting of the fingers than it is by speed. Both ways are excellent practice. any deficiency in the grip itself, However, the fault can easily be overcome once the that the strength of the trilling finger is cause is understood, and if the player will maintained. In (2), the finger should be practice consistently some exercises in lifted rather high at first, but less and the manner recommended above.

> Nevertheless, it is much better if the Many violinists playing trills in this manfault never appears, and it need not if ner find that the finger weakens as the the student trains himself, through ap- trill gets faster-which, of course, depropriate exercises, to lift his fingers with stroys the intended effect. These players vitality in all technical work. That is an- would be well advised to practice some other reason, in addition to its value in exercises along the lines suggested in the developing strength and independence, why I recommend this type of practice for such studies as the thirteenth and nineteenth of Mazas and the thirtieth of

> But-and it is a big but-it must be emphasized, and the student must clearly be started rapidly but should immediaterealize, that this is a specific exercise for ly increase in speed, and also crescendo. normal method of playing. If the

opponent: he can do it with a blow that travels hardly more than six inches. The same thing applies to the movement of the finger: it does not need to travel far -but it must travel fast. As soon as the student understands the point of this he should take the same exercises and studies he has been practicing with a high lift of the fingers and play them, with equal clarity and more speed, without lifting the fingers much more than half an inch. If he is of average intelligence he will soon realize that he can utilize his acquired strength with far less effort -and be very delighted with his new attainment

Trill Ouestions in Mazas Studies

"In the Mazas Special Studies there are four trill exercises I would like explained. ... In the edition I use there are no footnotes to say how many notes to be played on each trill. . . . I should like to know when to use eighth, sixteenth, or thirty-second notes. Would appreciate your clarifying the trills in Nos. 13, 14, 18, and 23.'

—Mrs. W. L. C., Kansas

As a general rule, as many notes should be played in a trill as the skill of the performer and the length of the note will note is played with crystalline clarity.

Many players are conscious of a lack Regarding the studies. No. 13 is writbut in both one must be careful to see less as the speed of the trill increases. answer to Miss M. A. L. (In (1), naturally, the finger can be lifted very little.

There are only a few trills in No. 18. but they must be played with two sharply differentiated effects. Those on the dotted-quarter-note D-sharps should not until the F-sharp is reached. This crescendo, of course, calls for an increase of strength in the trilling finger, for if the bow pressure is increased and the finger

(Continued on Page 350)

About Intervals and Chords

Q. 1. Are there dimished seconds and sixths, and augmented thirds, sevenths.

and octaves?

2. Are E-C# and E₂-Ck major sixths?

3. Is C a perfect fifth down from E#?

4. The following are some exercises taken from a book I own, with my solutions. Are my solutions correct?—M. D.



A. 1. Augmented octaves are often found, but not the other intervals you have mentioned. They can be written, to be sure, but they are not generally used in diatonic music. A good rule to remember in this connection is that one does not ordinarily write any chromatically altered interval which is the enharmonic equivalent of a perfect interval.

3. No. A perfect fifth beneath E# is A#. 4. Your solutions are very wrong. In each of them you have added a note to the first given chord, which you should not have done; in No. 2 you have misspelled the chord of VI; in No. 3 you have added a note beneath the given root reason or another, feeling is repressed, in the bass of the chord of I; and in all and a person who is by nature equipped of them your voice leading is faulty. The to feel deeply has been conditioned to



I cannot explain within the space of sounds dull and uninteresting; it is these few columns, the reasons for these mechanical playing rather than truly changes. But if you are really interested artistic playing. Whether you are such in intervals and chord connections, I a person, or whether you are one of would urge you to study harmony with as those the unit on the property of the would urge you to study harmony with as those who did not inherit high emotionfine a teacher as you can secure. Or it but it might be worth while for you to you to go back a little and learn to do there is no good teacher in your town, buy a text and study by yourself. For such try "letting yourself go" a little more, much better the easier things. Even for Ear, Eye, and Keyboard" by Heacox for Ear, Eye, and Reycontro by Descoo.

as a simple and easily comprehended poetry aloud, trying to feel the emotion must now discipline yourself by learning in it strongly engines as it will be set.

Q. 1. I am twenty years old, I play fifth grade music, and have had a year of theory and harmony. Is there any way in which I could cultivate warmth and expression in my playing, instead of sounding too me-chanical?

2. What are the qualifications for a con-3. Am I too old to study for a concert career?—A. C.

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.



conceal his emotional life. Such a person

may come to the point where he is

actually afraid to express his feelings

-perhaps because he has been criti-

cized or derided during childhood; and

because he has trained himself to use

only his intelligence and to deny his

natural feelings, his music performance

your playing will give to your family and

Professor Emeritus

Oberlin College

Music Editor, Webster's New

International Dictionary

ing able to play even reasonably well. It's Never too Late!

Q. Fifty-six is a little late to begin a Q. Fifty-six is a little late to begin a musical cases, however, I suddenly find musical cases, however, I suddenly find musical cases, however, I suddenly find the sum of the to play more correctly and with greater ease, and I should like also to learn to improvise. I cannot have seens, but I am getting quite a few valuable pointers from the articles in Tax Erupz. Will you advise me?—L. S. M.

both in your playing and in other ways. though you have played fourth and fifth I suggest that you read some good grade music after a fashion, I believe you as a simple and easily comprehended powry amoust trying to test the thousand must now discipline yourself by learning text. It may be secured through the pubinterest in words would be seen to play first and second grade must as pressed in your reading. Offer your perfectly as possible. So I suggest that present it you get some of the very easy material How Can I Learn to Play With trying hard to feel the song as the written or edited by Mrs. Crosby Adams, singer sings it, and to respond to the or perhaps the Diller-Qualle books, or any perhaps the Diller-Qualle books, or any Singer sings it, but to response to the singer to single single material that is high-grade and notating chromatic tones in harmonized that is not necessary asking the singer to

running incogn the entire piece two or written enharmoniously as G-ma, 2. A concert plants must be a fine all-three dires first, and then beginning a will probably write P-sharp, especially if A. I. Expressive playing comes from around musician, knowing the great muthorough study of details, noting each this note resolves to a C. running through the entire piece two or written enharmoniously as G-flat, you A. 1. Expressive pushing counts rious around musician, knowing the stead manifestation and some needle have more feeling on the part of the performer, sie literature as well as being versed in sign of whatever kind, including the financial some needle have more feeling than harmony counterpoint, form, and so gering. Play dender the financial state of this note resolves to a G. You will find this matter briefly discovered to the performance of the feeing on the pats of the patternise, we illentifue as well as being viscous and some people have more feeling than harmony, counterpoint, form, and so gering. Play slowly, stop often to look up cussed on Page 38 of my "Must Admit things. If you can't flower at things at things at things. If you can't flower at things at things at things. If you can't flower at things at thi and some people maye make recuning timen narmony, counterpoints, norm, and so germs. Play slowly, stop often to look up cussed on Page 38 of my "Music routings. If you can't figure out the meantions and Terminology," but I admit into of some nerricular story. others. A musclean must nave a com- torm; and me must have the admity of the intelligence and strong, play almost anything—so far as technic ing of some particular sign or abbrevia- frankly that my treatment there is concerned.

is as good as any and it costs under two dollars. If your music or book store does not stock it they will order a copy for

When you can play first and second grade music with fair facility, go on to the third grade studies and pieces and stay on this level for quite awhile-until you can actually play them up to tempo, In order to determine this you may even. tually have to get a metronome, but probably not for several months. Perhaps you ought to work on one of the "graded courses" in connection with the other material so as to be able to check your own progress.

You will note some sort of a tempo indication at the beginning of each piece or study, and the dictionary will tell you approximately what such words as qudante, allegro, adagio, and so forth mean You will find also signs of various sorts that relate to relative loudness and softness, and you will find these explained in the dictionary-many of them under either "abbreviations" or under "signs,"

Don't expect to do all the above in a day or in a week; but by the end of a year you should have made considerable proglate for a concert career, and that you ress-if you work at it two or three hours had better study music just for your own a day. So much for playing, satisfaction-and for the pleasure that

My second bit of advice is that you buy three books and study them: (1) "Music friends. This is of course what most peo- Notation and Terminology" (Gehrkens); ple ought to do with their music, and I (2) "Harmony for Eye, Ear, and Keypersonally think it is worth all the time board" (Heacox); (3) "Fundamentals of and money you have spent just to have Music" (Gehrkens). These books will the deep satisfaction that comes from be-open up all sorts of things and will help make you intelligent concerning the structure, style, form, and notation of music. They should also be of help to you in learning to improvise.

Pinally, I suggest that you begin to buy recordings of piano pieces of which you have or can readily secure the printed music. Follow the notation carefully as you listen to the piece. Note the tempo, the dynamics, the legato and staccato, the contrasts of various sorts. Listen to the same piece over and over again, following the notation each time. If it is not too difficult, try playing parts of it yourself, making it sound as nearly as possible like the artist's performance.

If you will do these three things, working for several hours every day, you should in the course of a year or two A. I have three bits of advice for you. learn a great user both about playing the plano—and what fun

How Notate Chromatics?

Q. Will you please tell me the proper way to write accidentals when composing music? In the key of C, for instance, in descending from A to a lower note do I write G-flat or F-sharp? Is there a general rule for doing such things?—M. T. H.

Same teams in your procupe, 13 sunger some same and the singer to not too childsh Probably you will be able music; in fact, there is great hour couch you a little. During all this time. the soing yoursel, scaling has seen as the control of the music in fact, there is great meaning the soil the music that you have to secure six musc right there in your sistency about it. In general the warming hard to feel the music that you play on music store, but if not, then send to poser writes what seems to him to be the mublishess drive the mublishess are the mublishess are the secure six musc store. dy make to see the many carry on the sore, out if not, then send to poser writes what seems to min or deeply and allow yourself to rescond to your own feeling by playing a closing site away. the punishes of the Erope, perhaps enthe more flexibly. Do all this by yourlittle more flexibly. Do all this by yourAfter common the common flexibly. Do all this by yourshould not you do not be not seen to be not seen that the movement of the chords as well at first—until you are no longer units out and the source of the chords as well at first—until you are no longer units out and the source of the chords as well as the movement of the movement of the chords as well as the movement of the moveme affect of expressing vour feelines.

Alter secting this easier material, repoint. In the key of C, if you described a first of expressing vour feelines.

deep feeling; and if one of these is lack. Is concerned,
un, look it up in your music dictionary, inadequate. However, I don't know was a music dictionary I there is anything better. Perhaps some ing he simply cannot succeed in the 3. Again I cannot answer you with a 11 you don't own a music dictionary I there is anything better. Perhaps—field of music, But sometimes, for one yes or a no, but my guess is that it is too advise you to buy one at once—Elson's of our readers will be able to tell us-

Pedaling—the "Stepchild" of Piano Study

Pof plane playing "the truly termed the "stepchild" of piano playing. It is far less developed than any other component of the art. Anton Rubinstein once remarked: "I consider the art of properly using the pedal as the most difficult problem of higher piano playing, and if we have not yet heard the instrument at its best, the fault possibly lies in the fact that it has not been fully understood how to exhaust the capabilities of the pedal." Concert pianists and educators of equal distinction reiterate this statement, stressing the necessity for a thorough study of this important adjunct to artistic performance. In spite of this, students devote years of effort to developing both hands (fingers, wrists, arms); in gaining musical background (theory, analysis, interpretation), yet they neglect to evaluate the study of the pedal. The result is that instead of employing it sparingly, or not at all, they use it to such excess that the performance becomes merely a jumbled mass of sound, devoid of all beauty, and musical significance,

An excerpt from the writing of A. Marmontel, French pedagog of the Paris Conservatoire, dating back to 1876, bears out this statement. He says, "Usually from the day on which the teacher allows a pupil to use the pedal, his foot remains permanently down on this most valuable auxiliary. Nothing is more tiresome for sensitive ears than the confusion produced by the simultaneous resonance of incoherent sounds.'

Careful Study the Only Remedy

Today, carelessness and lack of discrimination in the use of the pedal can be remedied by offering a system of training in pedaling comparable to that offered in the other phases of piano technique. By apprising the student of the full purpose of the pedals, and by showing him how to approach this study with care and understanding.

Pedaling is an integral part of all good piano playing, and it should be planned definitely and intelligently when a piece is first taken up.

This does not mean, however, that the student should actually use the pedal in learning a new piece. Indeed, the pedal is a hindrance rather than a help in the process of learning. A good legato, strength and independence of fingers, clarity and variety of touch are necessary factors in the pianist's equipment, He must not depend upon the pedal to cover his deficiencies.

Fundamental Uses of the Pedals

Each of the three pedals of the modern grand piano has special functions. It will perhaps make for clarity if these functions are stated briefly at the outset. The damper pedal (to the right) is the one most

commonly used. It serves three important purposes: to increase and sustain the tone: to connect tones, thereby producing a better legato; and to give accent.

The soft pedal (to the left), which need not be considered in the first stages of study, is important later for two reasons: to soften and veil the tone; and to lend atmosphere and variety to the music.

The sostenuto pedal (in the center) is introduced usually at an even more advanced stage. It is valuable for sustaining important harmonic fundamentals or "pedal points" in the bass or middle section of the instrument, thus allowing more freedom to the damper

The Damper Pedal

There are three fundamental reasons for the employment of the damper pedal.

1. To increase and sustain the tone. We all know that when the finger depresses a key, the hammer strikes the string, and its damper rises. If the pedal is put down while the tone is being held, the dampers are lifted from all the strings. This causes to vibrate in unison those strings, over the entire keyboard, which by Ann Chenée

Ann Chenée, American pianist, started to study piano at an early age with Erl Beatty of Philadelphia. Later she came under the guidance of such eminent authorities as Alberto Jonás, Rata Present, Isidor Achron,

In 1940 Miss Chenée made her debut in Tawn Hall, New York. Since that time, she has made an eminent place for herself in that city as a concert pianist, teacher, writer, and lecturer on modern music and piano

With the proper use of this pedal, one can give of the tone can also be prolonged

Of equal importance is the fact that the pedal sustains tones which cannot be held otherwise. While a fundamental tone or chord is being kept sounding by means of the pedal, the hands are able to play melodic or technical passages on another section of the keyboard. 2. To connect tones, It

is important to observe next that the use of the nedal is necessary to connect and blend single tones, harmonies, octaves, double notes, thereby producing a better legato and a more closely knit musical structure.

3. To give accentuation. Finally, the damper pedal is an invaluable aid to forceful accentus. tion and it adds power and brilliance to certain types of staccato play-

To complete our survey. I must not fail to mention that the pedal

adds color to the tone, and that an endless variety of effects can be produced through its discreet and skillful employment. It is important first for the young pianist to understand the mechanical actions of the damper

How to Manipulate the Pedal

Just as the planist learns correct hand position and finger action, so must be know the proper position and movements of the foot on the pedal. The heel rests on the floor and the pedal is controlled by the ball of the foot which never loses contact with it. Here a few injunctions are in order: Do not lift the foot away from the pedal, as the sound of the shoe striking it will be distracting to the listener. It also hinders speedy action when it is needed. Do not regard the pedal as a time-keeper or a convenient foot rest. First, practice putting the pedal all the way down and releasing it without a jerk. It is important next

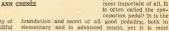
are related to the ones already sounding. This nat- to learn a quick movement and release of the pedal, urally increases the volume and sonority of the tone. and the "half-pedal" and "repetition pedal," which are When this is demonstrated at the piano, the effect can used in certain styles of music, when rapid changes are necessary

The mechanical actions of the pedal, however, have more prominence to a melodic tone sustained over a little meaning to the student unless their application veiled harmonic background. The duration and vitality to various types of music is demonstrated. These dem-

onstrations should accompany the explanation so that this relationship is immediately

established. Pedal Action in Elementary Music

Fundamentally, there are three ways to use the damper pedal. It can be put down before the note is played. This is effective to bind two tones of the same pitch. or of related pitch, or to produce a legatissimo or tranquil effect. The pedal can be put down simultaneously with the tone, to give accentuation. This action also applies in staccato playing, where the pedal moves with the same speed as the hand. These first two methods are not used in the very beginning of study, however, The third way of using the pedal-putting it down after the tone is played-is, by far, the most important of all, It is often called the syn-



foundation and secret of all good pedaling, both in elementary and in advanced music, yet it is most difficult for the young pianist to master. The student will instinctively depress the pedal as he

plays the tone. It cannot be too strongly emphasized by the teacher, that before considering any further aspects of the study of the pedal, he must learn to control his foot to wait until after the tone is sounded. This will save him the distress of overcoming a bad habit. and it may take him years to do this. At first, let him practice simple exercises, listening closely to the effect produced. A keen ear can detect the difference in the quality of the tone which is shut off or blurred by a too quick pedal action, and one which is allowed to sound clearly before the pedal is depressed. After knowing what to listen for, strive to "educate" the hearing, to make it more sensitive. Lack of ear-training, musical taste, and mental awareness, are the most glaring deficiencies encountered in this (Continued on Page 345)



JUNE, 1947

Technical Proficiency in Singing

by Lucrezia Bori

Noted Prima Donna of Metropolitan Opera Fame

A CONFERENCE SECURED EXPRESSLY FOR THE ETUDE BY ANNABEL COMFORT

DEVELOPMENT of technical preficiency in singing may not be likened to that of the technique in playing instruments. Artists playing instruments deal with the finished product as far as the instrument itself is concerned, but the singer has to make or remarke his voice. The singing instrument requires constant observation, and control if it is to finished the singular control of the singular products first playing the singular products of the shability.

The body must be kept in good condition, and the voice must not be overworked. The human voice is capable of just so much development in a given time. Youthfulness is the charm in a voice, and if it is correctly used it will remain youthful for years, Strain is one of the first things that will take away youthfulness in a voice, I have heard singers tear their voices to pieces trying to get what they thought was a big tone. They did not seem to realize that a light voice with good resonance will carry farther than a heavy voice with no resonance. Many beautiful voices have not been born with volume, and I do not consider that volume is everything. An attempt to give such a voice volume will more than likely prove disastrous. The teacher should try to convince the young singer that the surest way to lose a voice is to try to imitate a Wagnerian singer.

Vocal Exercises

Everything that is sung should be a means to freeing the vocal instrument. For facility in the responsiveness of the larynx, and vocal cords, sfaccoff exercises, fact arpegglos, fast scales, trills, and various forms of forid exercises are beneficial. Stancoff exercises develop a light, free, flexibility of adjustment in the vocal cords. They can be used for all types of volices. If the vocal cords do not become free in the singing of staccast exercises, they will not approximate freely in the singing of the text. The daily practice of sfaccast exercises is an important factor in conditioning the voice for freedom in singing.

Through the use of florid, and staccati exercises the Through the use of florid, and staccati exercises the vocal range may be extended. I believe that singers should practice scales. At first, the tones of higher pitch in scales and arpeggios should be touched lightly; but not sustained. Gradually, they can be sustained in the same exercises, and in jumps of an octave without subjecting the largnx to undue strain.

Short practice intervals at frequent times during the day are good for the young voice. I believe in twenty minute practice periods, but the entire daily amount of vocal practice should be limited to one hour and a half.

Florid Singing

Speed and purity of intonation in fortid singing cannot be attained by slow practice. Speed is attained by practicing from the singer must understand the rrythmics structure of what he is singing. When the vocal instrument is free what he is singing. When the vocal instrument is free of all interference, speed in the execution of fortid of all interference, speed in the execution of fortid or all interference, speed in the execution of fortid or all interference, speed in the execution of fortides and clear as the votce becomes more flexible and clear as the votce becomes more flexible and clear is the votce becomes more flexible.

When all tendency to eliminate throat stiffness has been accomplished, the development of sustained singing may be undertaken. For the beginner I would recommend exercises descending in pitch rather than



LUCREZIA BORI

ascending sustained exercises for the beginner. Later take up both descending and ascending sustained exercises in various forms, and with creasendo and decrescendo of sustained single tones. These exercises will help the singer attain volume of tone without undue strain, and will condition the entire voice.

Throaty singing comes from beginning the lone in the throat, and such singing will in time run a beautiful voice. To have the attack pure, and in tune, the throat must be open, and in order to open the throat the singer must relax the jaw. In singing, the opening of the law is very important. A yawning sensation gives the property of the property o

After a certain elasticity has become natural, florid exercises may be combined with exercises on sustained onces. The singing of sustained tones requires a higher degree of elasticity than does the singing of fordi passages. If exercises on sustained tones are attempted too early in the development of the voice, undue strain is placed on the apparatus, and throat stiffness results.

The practice of the trill is invaluable in the development of the flexibility of the larynx. The trill cannot function well when the tone is forced or the throat is subjected to pressure. I believe that a good trill may be acquired by all types of voices, both male and female, where the flexibility of the throat is established.

The role of Mimi in Puccini's "La Bohême" is so human, and so modest, and it should be acted and sung with this same simplicity. I was considered successful in Puccini's lyric comedy "La Rondine" which was first "MUSIC STUDY EXALTS LIFE"



A CHILDHOOD PICTURE OF LUCREZIA BORI

produced in 1917. It embraces a simple story about life in a Parisian setting.

The singer should become technically proficient in playing the plane. This instrument is to the most helpful to a singer's career, and it is not so much more practical to be able to play your own so much more practical to be able to play your own and the practical to a ball to play you want to have a depend on some one else. Theory and sight singing are important aids to the singers musiciambite, and languages are an absolute must.

There is no singing role that is simple if it is performed correctly. Just the production of the voice takes a tremendous amount of concentration, and this is why the singer who wants a career more than anything else must renounce everything for it.

Vocalizing on Vowels

Weak tones are strengthened through the practice of florid exercises, but I would not stress the continued working on weak tones in the endeavor to strengthen them, as this is destructive to the vocal instrument, and it makes for undue stress on weak spots.

The vowels t, and e, and a, are beneficial in establishing the resistant strength of the vocal cords. After a certain amount of attention has been given to these vowels, other vowels should be added to vocal practice.

The development of technical proficiency is purely individual, and the teachers judgement is very important in proceeding with a vocal career. The teacher must select repertoire and exercises to meet the individual needs of numils.

A singer of popular and a singer of the sing

In studying an opera role do not start from the scote; but instead result has book on which the opera is based. In only this way will you get the psychology of the person that you are planning to portray. I treasure my first editions of Dumas "La Travitat" and Prospet Mérimée's ordinal movel of "Garmen." In order to intelligently pitture the words and music of a role, you must know the psychology of the heroine. The same words ungo different singers can be sung in as many different singers can be sung in as many different singers can be sung in as many

The words and music of (Continued on Page 346)

JUNE BLOSSOMS

Although written in waltz tempo, this alluring composition should be played more like an idyl, full meaning being given to each phrase without detracting from the rhythm. The grace notes preceding the chords come on the first beat with the bass accompaniment and with the other notes in the chord. The melody note following the grace note is played immediately after it. In other words, do not play the grace note before the about Grade 34



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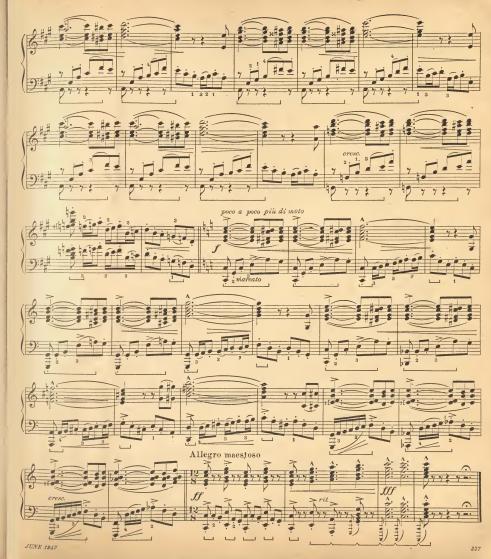


THEME FROM "LES PRELUDES"

This theme from the most loved of Liszt's Symphonic Poems, written in 1856, has been made into a very practical piano piece by Mr. Henry Levine. It is one of the finest of all Liszt's romantic melodies. Liszt created the term "Symphonic Poem" and wrote thirteen works of this less formal symphonic class. Many of the most often heard compositions of Smetana, Tschaikowsky, Saint-Saëns, César Franck, Debussy, Ravel, Richard Strauss, and Sibelius have evolved from Liszt's symphonic poem form. Grade 4.



THR ETUDE



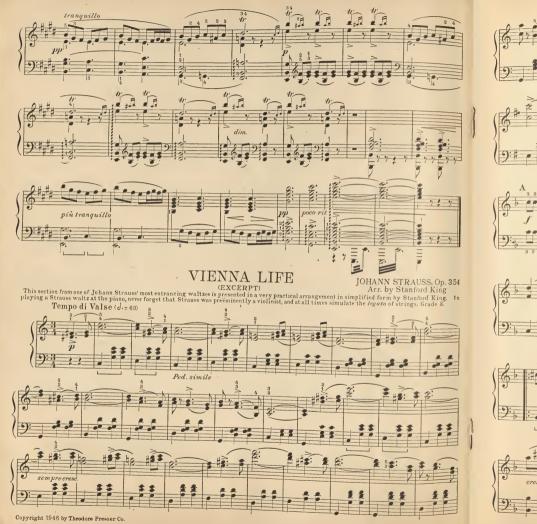
MORNING MOOD

When Henrik Ibsen's picturesque sociological fantasy Peer Gynt was produced in 1867, Edvard Grieg was twenty-four years old; and the national character of the drama made an immense appeal to him. This resulted in two suites developed from his incidental music. Morgenstimmung is translated "morning mood," but it implies the inspiration of the new day, the chorus of birds, the breezes through the trees, a world coming to life, all delightfully depicted in this little masterpiece. Grade 6.





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LEGEND OF THE WATERS

Mr Grey's Legend of the Waters will be heard to best advantage if the accompanying arpeggio notes are played with great evenness of tone and rega ularity, even though the piece is marked con fuoco (with fire). The middle section offers fine dramatic opportunities. Grade 4.





FROM CRINOLINE DAYS

Mr. Oberg, in picturing crinoline days of the early Victorian period, has very cleverly employed a two-sixteenth note embellishment, as used in one of the most popular pieces of that day, the Monastery Bells by Léfebure-Wély, eminent French organist and composer (1817-1869), who wrote much organ music and three symphonies. Monastery Bells is said to have sold over a million copies. Grade 3½.



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WEEPING WILLOW

The reason for distributing the parts of a composition of this type upon three staves is that it makes the melody standout optically more prominently and thus leads to clearer performance. The undulating sway of a willow tree in the spring breezes may be very effectively imitated. Grade 21.

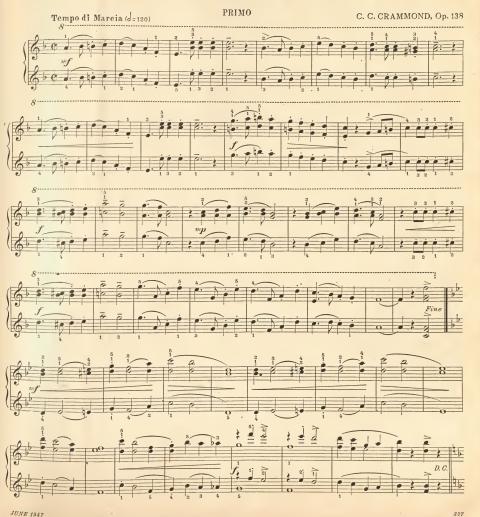




COMMENCEMENT DAY MARCH



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JESUS CALLS US, O'ER THE TUMULT

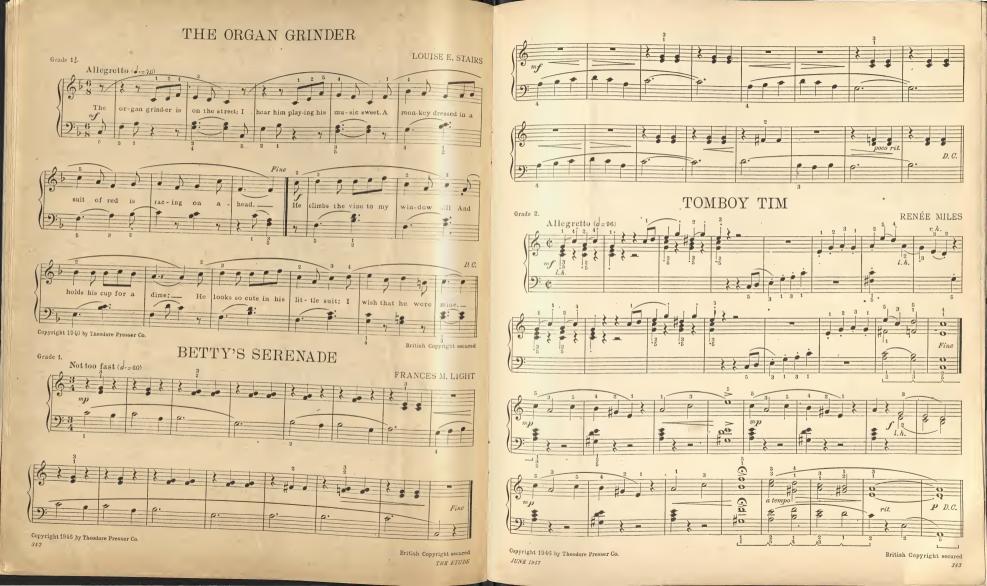


A VISIT TO GRANDPA'S



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THE ETUDE





of Piano Study

(Continued from Page 323)

phase of a student's performance. The next problem to be considered is omit the pedal. when and how to change the pedal. A to a melodic line where unrelated tones teenth centuries, since most of this music occur. There are exceptions to this rule, was written for instruments which had no as will appear later in remarks concerning pedals. Musicians and teachers of today certain types of advanced music. When are divided in their opinion about this being lifted when the next one is played, to produce tonal, harmonic, and rhythmic

The following rules are of great importance to the student as he approaches the spirit and character of the age. Howmore advanced music: Most chords re- ever, the piano cannot take on the quality ouire the addition of the pedal to enhance of a harpsichord or clavichord. Why then their color and sonority. In playing stac- impoverish this music by denying it the cato chords, if the pedal is used at all it color and dynamic effects made possible must be released instantly. Arpeggios lend by the aid of the pedal? In his treatise pedal; indeed they frequently require it. Most octave passages are played with pedal, especially if they are melodic, or if octaves require a quick pedal on accented piano with pedal." notes only. Many octave passages can not be played legato. Trills may or may not be expression in the performance of the old pedaled, depending upon the nature of the music. A long trill can be built up to a the early training of the student. There more effective climax, if pedal is brought is no doubt that it is preferable for the in, and there will be less strain on the young planist to practice and play the fingers. Most glissando passages benefit compositions of Scarlatti, Couperin, Moand are easier to play, if pedal is used

Discrimination Is Important

of great performance.

A good knowledge of harmony is indisfor accent. However, if this passage occurs in the upper register of the piano, the the piano. pedal is often retained throughout. Liszt art of pedaling was notably advanced.

As a rule, no pedal is used in playing scale passages. Only in the upper section of the instrument may a scale ascending

Sixths benefit by its use.

We have already mentioned the use and action of the pedal in staccato passages. In a scherzo or presto movement where lightness and delicacy are necessary, little or no pedal is used. When the passage

Pedaling—the "Stepchild" occurs in the extreme treble where the be generously employed to good effect.

Unless there is always a good reason for using the pedal, avoid it, Turns should never be played with pedal, and grace notes and mordents are usually clearer without it. When repeated notes are played in rapid succession, it is better to

The question often arises, whether or basic rule is to take a new pedal with not to use the pedal in playing the works each change in harmony, and this applies of composers of the sixteenth and sevenmelodic tones, chords, double notes, oc- some advocating a rigid avoidance of it, tours are to be connected, the pedal is others expressing the belief that, if emcarried over from the last tone or tones, ployed with discretion, it will enhance the beauty of this music. When playing the then it is immediately depressed. This works of the early masters, let us not forrule must be followed faithfully in order get that the fore-runners of the modern piano gave out a comparatively weak, thin tone: therefore we must make adjustments in touch and style to preserve themselves well to a generous use of the "The Pedals of the Pianoforte," Hans Schmitt observes that "Liszt, by his transcriptions of Bach's organ fugues, has demonstrated that the most complicated power and brilliance are desired. Staccato polyphonic music can be played on the

This is my feeling, at least, for ideal classics. This, however, does not apply to zart, and Bach, without pedal, for here purity of tone and clarity are the first essentials.

The soft pedal is used to soften the The student, even when limited to fair- tone and make it less resonant, or to crely simple techniques in his own work, can ate atmosphere and variety in the playgain inspiration by observing the subtle ing. Put down this pedal (to the left) and and complex pedal effects which are ob- keep it down as long as the effect is detained by the masters as an integral part sired. The action of the damper pedal goes on as usual.

The sostenuto pedal is used to sustain pensable for proper employment of the a fundamental harmonic tone or a "pedal pedal, A melodic line composed of eighth point," thus allowing more freedom in the or sixteenth notes, and so on, with dis- use of the damper pedal. It is held down sonances and unrelated tones, requires continuously for the full value of the tone merely a touch of pedal here and there, or chord. This pedal will not prolong tones above the upper middle register of

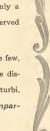
In the works of Beethoven, Brahms, was the first prominent composer to rec- Liszt, and Chopin, the damper pedal is ognize and make use of this pedal effect. introduced not only to sustain, connect, In the compositions of his later years, the give accent, and power, but to enrich and color the music.

Debussy introduced and employed startling innovations in the art of pedaling. In his music, the pedal is a highly sigor descending be played with one con- nificant feature. Change of harmony does tinuous pedal. There are a few instances not always denote a new pedal, the pedal where the pedal may be used in a scale sometimes being held down over many passage to give sweep, or descriptive measures to sustain a veiled background effects. Good listening will determine of chord clusters or arpeggios. Frequently whether or not to use the pedal in pas- dissonances or unrelated chords are insage work. Clarity must never be sacri- troduced into a melodic pattern, supficed unless some special effect is desired. ported by a conventional harmonic foun-Most double notes are pedaled only in dation, yet the pedal is retained to build legato passages, with frequent changes. up a greater mass of sound. If the accumulation of sonorities is overpowering, the musical line. The repetition pedal (moving the pedal up and down several times in rapid succession) is also valuable (Continued on Page 348)

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Technical Proficiency

in Singing (Continued from Page 324)

an opera role should be learned at the same time, and I believe in learning an entire act before attempting the next one. A single aria from an opera is never as important as the opera itself. It is the soliloquy, or the dull moment in the action, but the big moment for the success or failure of the singer.

Do not depend too much upon operatic vocal coaches, but study your own part thoroughly, and get the feeling, the psychology of its action, and the history of things should begin to come! the period to which it belongs, and the costuming of the period. I never took a dramatic lesson in my

life, but I learned the art of drama by using my own intelligence, and by watching the positions and actions of my colleagues on the stage. I acted spontaneously, and little by little my work improved. After a daily rehearsal, I would go home, and think out ways that I could improve my acting. I worked to identify myself with the character portrayed, so that my actions would be completely logical every moment on the stage. Dramatic ability is born in the singer; it is not made; but it must be developed to become as natural as breathing. One does not learn how to move the head: tell you how to do it gracefully and unaf-

music. Both of these composers knew and in his taste." how to write for the human voice, and their music is vocally practical.

Requisites for the Young Singer

(Continued from Page 315)

cruise ships. I have never sung in night- and laterally, and of course the basis of clubs. It is a dangerous practice to re- the body's weight-flow into the keyboard. fuse work for no better reason than that . . . As to the function of the feet, the it is less than the goal you have set for right foot is the stabilizer and rest-point yourself. It's of no use deploring the fact while the left sole is the spring which that operatic conditions make it impos- gives the necessary force, dynamism sible for the young singer to break his bounce-call it what you will, and which way in without training; that concert regulates the descending weight, With managers seldom make their selections both swing and spring coordinating perfrom among inexperienced singers. Facts feetly through the light, floating ellow are as they are, and the wise beginner tip to the strong, sensitive finger tip the adjusts his outlook to accept them. The planist controls the current to any "voltnext step, then, is to provide himself age" he requires. with as much experience as he can get— I assure you that to achieve such a reand the important thing is to get ex- laxed, free flowing control is one of the perience before audiences—any kind of most pleasurable exhibitations of plano musical audiences. Certainly, singing in playing.... And remember, if you swing a summer hotel is a far cry from singing and spring you'll be sure to sing! on an operatic stage; but it has the ad- All this sounds very complicated and vantage of teaching the young performer pretentious, doesn't it? If only we could to face audiences, to pull with them, to send along a miniature sound film with sense their needs and reactions; and that your copy of The ETUDE you would see sort of experience is of great value to him how simple and sensible it all is, audiences in the opera. That, of course, gly-wiggly words!

The Pianist's Page

(Continued from Page 306)

The seat offers the indispensable free swing from the hips, forward, backward,

when the moment comes for him to face Sorry I can't do better with these squig-

is what counts-ease in facing any type of audience. "No matter what type of beginning en-------

gagement the young singer finds, however, he should not stop studying simply because he has a professional job! Indeed, the study done during those inbetween years, while one is no longer an inexperienced student and has not yet become a self-reliant artist, can be the most important. It is then that the subtle adjustments of voice, projection, interpretation, and audience reaction must be built. And then, after about three or four years of experience-plus-study, when one has a better conception of one's own powers and limitations, the important "Whether those important things re-

veal themselves in opera or on the concert stage, it is absolutely necessary that the singer have a sure command of musical style. In the last analysis, a sense of style may be said to stem from a sense of taste. Hence, the serious singer should begin to steep himself, as early as possible and as much as possible, in the various kinds, 'schools,' types, and styles of music. He should be able to feel, instinctively, that Italian opera requires a different approach from French opera; that Beethoven songs need a different tone and color from Debussy songs. Certainly, the singer is assisted at every new stage of his work by a good coachbut why place all the responsibility on the coach's shoulders? After all, you are but it is your inner feeling that must the one who will do the singing! It is fected, and then the effect will take care ings of celebrated singers—especially singers like Caruso, Scotti, Amato, whose Among the forty-two opera roles that voices can be heard only through discs-I sang, I have always thought that the but the wise singer will train himself to Massenet, and Puccini Manons were sub- learn without mimicking. Certainly, it is lime. Massenet emphasized the fragility a temptation to try to sing 'like' some of the character of Manon, while Puccini artist whom you admire, but it is far brought out the dramatic portions of the better not to imitate. To end as I began, book in "Manon Lescaut." Puccini is not the ultimate requisite is inborn musical difficult to sing; but the secret in singing talent—it is this which establishes comhis music is to touch the heart of people. munication with audiences—it is this This also remains true in singing Verdi's which must guide the singer in his tones

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Voice Questions

Answered by DR. NICHOLAS DOUTY

am disappointed. They usually select singers several months and have also suffered from who have had little or no training, and who bronchitis, you need not look farther for the inho have hed little or no trining, ent' who be bronchits, you need not look farther for the break many of the rules of good shipty who he came of your troubles. You report that you prominent singing teacher of this section told in good lands. Ask your physician to cure recently that for generations, the people your bronchits. You yourself should change the control of the prominent of the control of the cont admitted that I could not fit into my town's practice and you will soon find that your ideas because they do not like trained voices. voice will be as good as ever. This idea seems almost unbelievable since I sing only the simple classics, many folk songs, A Dramatic Soprano at Fifteen el hymns, and the songs people really love. pospel hymns, and the songs people really tone.

He adds "Three is nothing upon the property of the state of

A. Robert Louis Stevenson wrote many years should audit until I am sixteen to start. Should 1 have started sooner than I did? ing something" and the singer is no exception to this general rule. The things that he sells are his voice, his style, his looks, and his personality. He must learn to sing the songs that will please the majority. Therefore his reper-toire must be large and extremely varied. It would be foolish to devote an entire evening to Italian, French, German, and Russian songs sung in the original language in the usual small town where not a word of these lan-guages is understood. Conversely it would be equally stupid of him to sing nothing but popular songs, folk songs, and hill billy music n New York Boston Chicago or Philadelphia. If the people of your town want to hear Praise
The Lord and Pass the Ammunition, or The White Christmas, why feed them songs by Franck, Reger, Stravinski, and Shostakovich until they get musical indigestion even if you like them yourself. The successful singer must be gulte chameleon-like in the number of colors that he uses and his personality must be as many faceted as that of Proteus himself. "It is no use complaining" as the poor colored boy sings in "Porgy and Bess," Therefore you must learn to know the songs that the people of your home town want to hear. Furthermore, you must cultivate the tone quality that they admire, and the diction (pronunciation and

Lack of Control After Bronchitis

heavy nervous tension and have developed a noticeable tremor and uncertainty in my speech. My doctor thinks this is more or less a complex and can be overcome; in fact there are signs of improvement already. I have had a cough due to a bronchial irritation for about two months. My throat closes up rather often, and my high tones are reached with difficulty and they do not have the clarity as formerly. Could this be due to my nervousness and cough? Will my voice be permanently impaired?—M. B. B.

A. An attack of bronchitis, especially if it is associated with a strong cough, would be likely to irritate the vocal cords, the muscles likely to irritate the vocal cords, the muscuss that contract and release them, the throat, the uvula, and the palate. Your high tones would be the most affected because it would be difficult for the muscles to approximate the cords with sufficient accuracy and firmness, to Learn the music of your songs and rest your

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Another Discouraged Singer

Q. After having studied voice with general less clear than usual, or the attemp to sing escolera over a prior in theory and harmony, even bring on an attack of coupling, a supervised by the company of th

back to her former home as soloist in oratorios is having the same experience, perhaps worse. be has few invitations to sing—E. D. — Some neighbors have told me that I

3.-About a year ago I had laryngitis and ever since then there is a scratchiness mostly

4.—Recently I took part in a recital and because of tenseness and stage fright I did not do so well. Will constantly moving the jaws and neck while practicing relieve or get rid of this tenseness

5.—If a person wants to be an opera singer should he stick to classicals or would it hurt the voice to sing popular music?
6.—About how long should a beginner prac-

tice the voice each day?
7.—Will too much singing hurt the voice? 8.—How can a sort of timid person get a smile and look pleasant while singing and when using the arms and so forth to express a song? -M. J.

AVelling screaming singing too loud and habitually forcing too much breath against the cords is apt to strain them, tighten the throat muscles and gradually impair the natural quality of the voice.

2.—If there is any question in your mind that

you are too young to take singing lessons, the most sensible thing would be for you to ask your teacher. We have written many an answer summit cannot be distributed throughout the control of the control

you or even in the pasal cavities has not entirely disappeared. An examination, especially laryneoscopic examination, by a competent Q. For several months I have been under

4.—If your neck, throat muscles, and law are stiff it may be that you are singing incor-rectly. As you learn how to produce your tones comfortably, this tension should disappear. 5.—The music of the standard operas is quite unlike the music of the popular songs. To sing operatic music takes a well-developed technique and a fine strong voice. Neither such a

voice nor such a technique can be developed at the age of fifteen. The singing of popular songs is a separate art requiring a different technique and a different kind of voice. 6.—Never practice too long at a time. Three or four periods of fifteen minutes each, every day, would be better for you than periods an hour long. Use your brain and your fingers to

voice.
7.—Too much singing would certainly tire the voice and eventually hurt it. Like walk-ing, swimming, tennis playing, or baseball, singing is a muscular exercise. Practice enough but not too much.
8.—Smiling is not confined alone to the bold

and the brave. Even a timid girl can smile sometimes. However, do not grin like a Cheshire Cat, but look as if it were a pleasure to sing for your audience. It would be wiser for you to stand quite still but without any stiffness when you sing, instead of awkwardly moving your hands and arms about in an effort to express the mood of the song.

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Notable Organs of America

(Continued from Page 317)

. Almost every city in Canada has a Farnam was of the opinion that the finest organ on the North American Con-No one should miss seeing and hearing this organ with its magnificent ensemble. its English Reeds and its wealth of color. Montreal has so many fine organs that it is difficult to know which one to put at the head of our list. The French Church of St. John the Baptlst has truly a great organ, and it is extremely well played by their organist, a young man not yet twenty. There are excellent organs in the Notre Dame Cathedral, and in the Church of St. Andrew and St. in such cases, because it adds subtle color-

Last, but by no means least, is the tissimo chord, this produces a gradual organ in the Mormon Tabernacle in Sait diminuendo which is most effective. thousand miles of this city should spend a day hearing the organ and meeting their organists, Alexander Schreiner and Frank Asper. The superb broadcasts and and their successors have recognized the recitals on this organ that are given value of the sostenuto pedal, employing all who hear them. Perhaps there is no cussive and more strongly rhythmic music been done in Salt Lake City.

We feel sure that if organists take advantage of some of the suggestions here brittle quality of tone, speed, and pregiven, they will benefit tremendously. As clsion, are the most significant characterhas been said above, all of the organists istics of this music. A coplous use of the mentioned love their instruments and enalways is an education to know what other people are doing, to get new ideas, and to hear and observe the work of others,

Developing Musical Taste

(Continued from Page 320)

juvenile delinquency lists. Taste is built unusually brilliant and effective. and fostered-and America's music grows. Between numbers, the children get to- Europe up to the present, mostly by

Hall. Now that the ballet form has be- not too distant future these collections come popular here, I am hoping to get may well be printed here in America. some good American ballets to put on Heavens . . I was going to close, with the cooperation of the splendid omitting something really charming: Mo-Music Hall corps de ballet and Florence zart's "Pieces for a Musical Clock." Truly I want to introduce to Music Hall audi- tock ...

ences great classical works that are less frequently heard. Already we have done the overture to Rossini's 'Semiramide' and to Nicolai's 'Merry Wives of Windsor' both with marked success. To my knowledge, these lovely and tuneful classics are seldom presented to motion-picture thesperhaps one of the most distinguished ter audiences. And there is no reason residence organs in America. In San why they should not be heard, as the Francisco we find many excellent or- gratifying results of my own experimentgans, In Grace Cathedral, on Nob Hill, ing has proved. My theory about buildthere is an organ which is just about ing music programs for great audiences my favorite of them all. The instrument of varied musical backgrounds is to not has only about sixty-five stops, but it on as much good music as possible and is really effective, being glorified by the as much entertaining music as possible resonance of the building. In Portland, The 'trick' is simply to select works in Oregon, there are organs worth seeing, which both forms of goodness coincide. such as the one in the Municipal Audi- And, with the present status of American music appreciation, that is no hard task! I don't believe that the public wants to good instrument. The late Lynnwood be either played up to, or played down to-lt wants, simply, to have its heart needs understood. Those needs are at tinent is in St. Paul's Church in Toronto. present on an exceedingly high level, and I firmly believe that the level is constantly mounting. Let's go on building musical taste!"

Pedaling—the "Stenchild" of Piano Study

(Continued from Page 345)

Debussy advocated the use of the soft pedal not only to project an atmosphere of velled mystery, but to thin out the year after year are a great inspiration to it freely in their compositions. In the perother place where so much has been done of such contemporary composers as Bartók, Prokofieff, and Shostakovich, much less pedal is required. Staccato and quick-

The Teacher's Round Table

(Continued from Page 312)

not to miss his Sonata in F (Köchel 497), for it is really an important work, one these little orchestral players figured on to the one in C (Köchel 521) which is of the very finest; and the same applies

All these works are published only in gether for jazz sessions, but that only Breitkopf and Haertel in Leipzig. This "And America's musical growth is the nihilated by bombings. But there is aldearest project of every musician. It is ways a chance of finding stray copies my constant objective in working at the among the stocks of music dealers over Music Hall which has always done such there, and by now the export of music fine work in bringing good music to the is carried on almost as easily as before people. My own immediate goals center the war. And in case the process should in two projects First, I want to bring appear to you a little too complicated:
more American music into the Music Cheer up! For I have word that in the

Rogge, its director. I want to get some delightful. So let's wind up here, by windfine American overtures. In second place, ing up the little clock: tick-tock . . . tick-

URGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

bination with other stops.

Please advise whether your experience inPlease advise whether your experience indicates the above statements are substantially

Q. Will the 16' resultant (from the com-

regen stops.

Please after which report experience in Please after the process of the process of

Q. I am a church organist, we have a — Mefhodist church here for nearly teenty years, organ; it is a good sounding organ but if and I have clouds left the need loops, as I changes without changing stops. I was won-have been told it affects the tone. Now restops. The extraor of the told of the contract of the contract

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Q. I am interested in having, in my onen (on the right) when pressed outward has home, an organ on which I could practice, and the effect of gradually adding all the stops. I am wondering if it is possible to purchase just as if you drew one at a time from the 3 manual reed organs. In the concerns mans—soitest to the loudest. Any unconscious release 1 inquire about a reed organ writer than a compared to the proper organ because I feel (I) that it would be are using are perfectly all right for ordinary see expensive of offering comparable from which the Diobe raight be used alone or the constitution of the comparable of the constitution of the comparable and intuining that, properly designed, it would "I have provided the effect of the comparable and should therefore be used only in communications of the comparable and should therefore be used only in com-

A. The "changing" you mention is probably should be left one when the organ is not in the case of the action of the "inne swells." In use Some please of the probably should be left one when the organis is not in most real to the case of the case temperature. Even if the entire organ is en-closed, it would take some time for the outside and enclosed temperature to become alike, and consequently the organ pitch might be affected during the interval, and the more sensitive pipes would be slightly out of tune
with those not so sensitive during this period An evidence of this is that organ tuners in-variably send advance word of their visits with instructions that the church be heated to

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The Violinist's Forum

(Continued from Page 321)

delicately, but there can be no let-up in the intensity of the finger grip on this account. Too many pupils play such trills lightly with the finger instead of lightly with the bow. They are, obviously, very short trills: two trill-beats are enough to ask of any student, though the exceptionally talented may be able to play

Almost all the trills in No. 23 fall into the same category as the short trills in No. 18. At the tempo the study should finally be played-about J=112-almost all well-trained pupils should be able to play three trill beats to the eighth-note, and some may be able to play four. However, as I said earlier, clarity must not be sacrificed for speed.

But the trills in this study pose a new problem. Those in No. 18 are transitional and require to be played lightly; in No. 23 they are an integral part of the melodic line, and so must be played with considerably more "bite." This calls for a noticeable degree of bow accent on the first note of each eighth-note trill. Naturally there must be more accent in the louder passages, but even in those marked piano e delicatamente there must be enough accent to give each trill its necessary musical value.

With the exception of those in Kreutzer, there are no better trill studies than these four of Mazas, and the pupil who has studied them thoroughly and has understood their musical significance should have little difficulty with the trills he meets in his solos.

Tiny Tots' Adventures in Theory

(Continued from Page 304)

fortunate, indeed, is the child who has the gift of creating.

One vital thing for every student of the piano to learn is that most pieces of music, whether in major or minor, begin on the tonic, and come home to the tonic at the end. Like all rules, this is not invariable. However, a knowledge of the general practice makes exceptions interesting, and quickly discernible. Digressions and modulations may occur, but, as it is with the traveler who sets out on a journey, the music starts out from and Vivoldi).....Boch/Glass returns to the same place. The ability to .. Boch/Bodge a real adventure.

Knowledge of form in music also plays in 8 Min.)....Boch/Akon a great part in promoting skill and en-.Sencillie/Akon joyment, From the first lessons, form is .. Corelli/Gloss seen in the phrase structure of the sim-... Houfrecht plest pieces. In the singing lessons in the school class room, the child learns to sing ..Purcell/Gloss phrasewise. He is lead to discover that two phrases make a section, and that two sections make a period. This may be taken over and applied to his piano ... Boch/Akon pieces. From this simplest of form structure, grow the larger forms such as strict two and three part forms, as well as those with introductions and codas. With advanced study these simpler forms constitute the basis for understanding the larger and more complicated compositions of the great Masters

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Answered by HAROLD BERKLEY

Thanks for Helpful Bowings
H. C. T., Ohio. I am sorry I do not have the space to print the excerpts from the Huber Concertino that you sent me. The bowings you have been using are very good; in fact, they could not be improved upon. It is graftlying to know that my answer to your former letter has been so helpful to you. Not everyone takes the trouble to say "Thank you"!

A Certified Street?

Miss L. O'Q., Mississippl. If you are certain your violin is a genuine Stradivarius, it must be because you have some document certifying it as such. If you have a paper of this sort, l advise you to communicate with William Lewis & Son, 207 South Wabash Avenue, or Lyon & Healy, Wabash Avenue at Jackson Blvd., both In Chicago; or with The Rudolph Wurlitzer Co., 120 West 42nd Street, New York City. Any one of these firms could advise you how best to dispose of the violin. But if you do not have a certificate, by all means have the instrument appraised. Don't forget that there are thousands of imitation Strads, worth from five dollars up.

The Hopf Violin Makers

G. F. H., Pennsylvania. The name Hopf is that of a very large family of violin makers E. E. H., West Virginia. The in Klingenthal, Germany. One of the earliest members of the family was Caspar Hopf, who died in 1711; one of the last was David, who was working in 1830. Possibly some descendant s still engaged in the manufacture of violins. Most Hopf instruments are of an ordinary com-mercial quality, worth at most one hundred dollars; but occasionally one member or an-other of the family produced a violin of better grade. These have sold for as much as \$250.00.

Appraisal Is Necessary

C. P. S., Pennsylvania, Andreas Amati-born about 1535, died before 1581-was the founder of the famous Cremona school of violin mak-ing. In good condition, one of his instruments could be worth today as much as \$7,090.00. However, there are very many old violins bearing his label which are merely copies of his work, and which are not worth a tenth of that amount. If you have any good reason to think your violin is valuable you should take or send it to one of the Philadelphia experts for appraisal. No one could say what It is

Helnful Books for Violinists

Helpful Books for Violinias

J. H. H., Maryland. There are several very good books on violin playing, any one of which would be interesting and helpful to you. They are: "Practical Violin Study," by Frederick Hahn; "Modern Violin Playing" by Grimson and Forsyth; "Violin Teaching and Violin Study," Eugen Gruenberg; and "Violin Paying as I Teach Rt. 'Leopold Auer. The most complete discussion of the problems of violin in the proposed of the problems of violin and violin Playing as I Teach Rt. 'Leopold Auer. The most complete discussion of the problems of violin in the problems of violi playing is Carl Flesch's "Art of Violin Play-ing," in two volumes. It is an expensive work, but well worth its price to the violinist who is advanced enough to profit by lt. (2) I have not

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ATTENTION VIOLINISTS! VIRZI - Acoustheorist

as yet published a collection of my articles and Forum page answers, though I hope to do so before very long. It pleases me that you think such a book would be valuable. I am glad, too, to know that my contributions to The ETUDE are helpful to you. The books on violin playare helpful to you. The books on violin play-ing that I have published are "The Modern Technique of Violin Bowing," "12 Studies in Modern Bowing," and "Basic Violin Tech-nique." If your local music dealer does not have the books mentioned in this answer, they may be obtained from the publishers of THE

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tion, it might be worth five or six hundred
tensively—and hadly—copied, so that there are
many very inferior violine on the market that
beer faccinaties of his jabel. But I don't think the copyists were at their work in 1812. You should have your violin appraised by a repu-

E. E. H., West Virginia. There are very few genuine Jacobus Stainer violins to be seen today, but there are many hundreds of inferior copies that claim by their labels to be Stainers. Whether or not your violin is genuine no one could say without examining it personally.

Annarently a Conning

A. C., Rhode Island, The violins of Michel Angelo Bergonzi were not so well made as those of his father, Carlo; however, he used wood and varnish of excellent quality, and his instruments are well liked. A few have sold for as much as \$5000, but the usual price is around \$2000 or \$2500. If your violin is in good condition and if you have a certificate of authenticity, you should have little difficulty in disposing of it. I think, though, that you should have it appraised before you sell it.

Miss R. B. H., Delaware. If your violin is genuine, it was made by Giuseppe (Joseph) Guarnerius, the son of Andrea Guarnerius. But have you any papers certifying it to be genuine? There are very many instruments bearing labels similar to that in yours which are not worth one-tenth the value of a genuine Guarnerius. If you do not have a certificate, that you send it to Shropshire & Frey, 119 West 57th Street, or to The Rudolph Wurlitzer Co., 120 West 42nd Street, both in New York City. Either firm is dependable.

A Job for a Skilled Repairer

N. G., New Hampshire. There were many makers named Hopf working in Klingenthal. Germany, during the eighteenth and nine-teenth centuries. Most of them turned out cheap commercial violins, but occasionally one or another member of the family pro-duced a better grade of instrument. Hopf violins are priced today from about twenty dollars to around one hundred and fifty. (2) I certainly would not advise you or any other amateur to varnish a violin himself. It is a job for a skilled repairer. If your violin needs revarnishing, take it to someone whose busi-ness it is to do such things.

Not a Well-Known Maker

K. M. L., Missouri. There is very little to tell about Antonio Curatolio. It is known that he about Antonio Curatolio. It is known that he was a violin dealer in Naples at the beginning of this century, but no one in New York seems to know whether he himself made the violins attributed to him or whether they were made for him. If your violin is typical of the Neapolitan work of the period it could be worth three or four fundred dollars. But this, of course, is only guesswork

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(Continued from Page 318)

conically bored pipe will be transferred

The Problem of Intonation be required to produce this harmonic octave except the addition of this speaker though here again the change is made in addition. key. Such is the case of the oboe and without benefit of a speaker key,

saxophone. The bassoon, being a combi
In the case of the clarinet, the addition ment which plays merely within one ocnation bore, has its peculiar problems, of a speaker key at the normal node probut is fundamentally a conical bore and duces a twelfth above the fundamental variety, we must have an adequate range reacts in the same manner as a conical register, and requires a different fingering in pitch. In the case of the clarinet this pipe except that the register is broken combination to produce the octave above range encompasses some three octaves collecting to the possibility of the set by means of the embouchure and breath any given fundamental. Such a funda- and a sixth, Even beyond the possibility dition of the speaker key at the octave instead of by means of a speaker key, mental physical difficulty causes a basic of balancing the fundamental register node, and no difference of fingering will The flute will be found to react as a problem in intonation, inasmuch as either with the resultant primary harmonic

he natural or the tempered scale octave emains in a constant ratio of 2:1; that s, any fundamental note doubles its number of vibrations for the octave above, as A 880 is one octave above A 440. The other notes of the scale such as the third fifth, and so forth must be slightly lowered or raised to compensate for the temperament, and due to the fact that the octave fingering must be altered in the case of the clarinet, more than two notes (the fundamental and the first overtone) must be altered in order to achieve a balanced scale. For example let us take the case of the fundamental pitch of low on the clarinet



when the speaker key is opened C on the third space is the resultant register change.



it being the second overtone in the natural harmonic series based on this pitch. In order to meet the artificial standard set by our taste as concerns the relationship of pitch, this C must be exactly wice the number of vibrations per second of the C one octave lower. But the one octave lower is not fingered the same as this C without the speaker key, and is in fact fingered the same as the G above the staff without the speaker key. To further complicate matters, the C on the third space produced as the second harmonic in the series based on the fundamental pitch of F, is supposed to be a perfect fifth above the F one octave higher than the fundamental pitch, of which this C is the second harmonic. In order to make this C a perfect fifth above the middle F, it is necessary to slightly alter its pitch; but when this is done, it may not then be perfect twelfth above the fundamental F, and such alteration may change the fundamental F, due to the fact that this fundamental F is produced by the basic fingering under consideration, to such an extent that it will not be a perfect octave below the middle F which required the C as a perfect fifth

If an instrument can be correctly tuned in octaves, that is, if the fundamental pitch can be adjusted within a one octave scale so that the octave scale is correct, either in the natural or the tempered scale as is desired, then the octaves above or below this scale can be made to conform to the fundamental octave scale which has been so adjusted, and the instrument will be in tune. This is of course the basic method of tuning a piano. But if the basic scale requires a slight alteration each time an octave above or below it is reached, due to the fact that a different harmonic must be accounted for, as is the case of the clarinet, then that instrument cannot be constructed in perfect tune, either to a natural or to a tempered scale, and the closest approximation will be the best that can be ac-

In addition, it must be remembered that we are not dealing with any instru-

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register, we find that in order to increase suggestions for a technique of attacking

and necessary, to use a further harmonic In the second article on the Problem of

ther complication is the result. For ex- thing that was spiritually essential, One

ample, we find that by using a fingering G. I. said to me, "You know, I don't know

combination which would produce the a damn thing about music, but I call

with the left forefinger and adding the Somehow, the war made me realize my

speaker key which we have previously previous birthright blessings that came

used for the harmonic change, the re- to me from America. I found myself ma-

sultant pitch is that of D above the staff. turing in my views of life very rapidly.

series is followed, would be either a sharp and the evidences of education, culture,

far from the fundamental to be adjusted has time to think and expand his vision

directly with it. It is necessary to ap- in a manner which would have required

proach it through the fundamental regis- decades to accomplish, without the in-

ter by deriving it from F fifth line of the tensive days spent in the War, I made a

staff, which is dependent on the funda- number of trips to China, by way of

mental B-flat. This addition of range Burma over the "Hump"-the Himalayas

to the instrument demands therefore a -the highest mountains in the world. No

From our discussion to this point we wonders that it existed at all. There were

have learned only that we must meet twenty-six different nationalities in the

some arbitrary standard of pitch recogni- orchestra, and as many different cos-

tion, and must do it by using an instru- tumes. It was almost as picturesque as

ment which is fraught with the most un- the side show in a circus. They played

gracious difficulties, yielding to our Brahms symphonies and Beethoven over-

demands under much protest and seldom tures, which were beyond the ability of

if ever cooperating with our desires. The the orchestra. It was not as good as the

only answer to a layman's query, after average American high school orchestra.

reading the above, as to why should we I was invited to play a concerto with it,

continue with such an apparently un- but declined, because I was sure that we

fruitful activity, is the same answer that never would end together. Unquestion-

man has made to the universe in which ably, in the Orient of tomorrow there

he finds himself from the very dim-lit will be vast changes. China and Japan

past to the present; "I do this because it have adopted many of the best things

seems to me that the result of my efforts, from our civilization (and also some of

however little it may be, is worthwhile the worst). There is, however, a great

for the beauty involved, and the sense of hopefulness in China, while in India the

satisfaction derived from trying to solve centuries of despair over all the land

a problem." With a problem so stated, have not yet come to an end.

miraculous.

the range of the instrument it is possible, it are offered.

ter, and by opening the first tone-hole something to me!"

and closing of tone-holes provides us with general.

another speaker node as is the case with

the notes above C above the staff on the

clarinet. In this case the opening of the

first tone-hole with the left forefinger

provides us with the requisite node for

breaking the air-column, In this case fur-

it approximately in tune,

IUNE. 1947

Added to the constructional difficulties

of the instrument are of course the deli-

cate measurements of the mouthpiece and

the reed of which we cannot concern our-

selves here. In addition to these are the

physical problems of the embouchure and

the breath, all of which may destroy the

most careful adjustment of the mechani-

cal balances of the best instrument.

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Virtuoso In the Jungle

(Continued from Page 316)

a brave effort to bring Occidental musi-

cal culture to the East. When one real-

izes what difficulties surrounded it, one

HOLD YOUR STUDENTS The World of Music (Continued from Page 301)

series which is produced by a combina- Intonation, we will discuss the means of he was twelve years of age. Among his series which is produced by a series of cross-fingerings. Such opening clarinet in relation to intonation in ing songs.

ANNA BAHR-MILDENBURG, a notable

was on the editorial staff of Carl Fischer, pitch of B-flat in the fundamental regis- that a hell of a swell performance! It did Inc.

MARY CHAPPELL FISHER, an active organist for many years, and a founder of the American Guild of Organists, died February 25 in Rochester, New York. It is believed that Mrs. Pisher was the first This resultant, if a regular harmonic Surrounded by millenniums of civilization nationally prominent woman concert organist in America. fourth or a flat fifth harmonic, and is too religion, and art, and the lack of it, one

VICTOR HELY-HUTCHINSON, distinguished British composer, pianist, and musicologist, died March 11 in London. He had long been connected with the British Broadcasting Corporation.

PAUL KEMPF, at one time managing editor of Musical America, and from 1922 whole new series of adjustments to make one can comprehend the perils of such a to 1935, owner and publisher of The Mutrip. An accident might land one in the sician, died April 19, in New York City, most desolate territory in the world and aged sixty-four,

bring almost certain death. That so JOHANN BLOSE, composer, conductor many planes got through safely is almost and teacher, long active in Lebanon, Pennsylvania, died in that place, April 17. In India I met some charming English His age was eighty-seven. He was the people and enjoyed playing for them. founder and for twenty-five years the The Calcutta Symphony Orchestra was director of the Maennerchor of Lebanon.

Competitions

THE INTERNATIONAL BELA BAR-TOK Competition for Contemporary Music will be held in Budapest October 22 to 31, 1947. There will be contests for pianists, violinists, string quartets, and composers, with substantial prizes in all classifications. The closing date is September 1 and full details may be secured from the Béla Bartók Competition, Budapest, Hungarian Radio, VIII., Bródy Sándor-u. 7, Hungary. (Continued on Page 355)

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ANNA BAHRAHLDENBUNG, a motable Wagnerian singer, died in austria, February 2, aged seventy-four. She had appeared in all of the leading opera houses of Europe.

WALTER ASCIIENBRENNER, composer, and arranger of choral music, founder and conductor of the Chicago Symphonic Choir, died February 4, in Chicago. He

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"MUSIC STUDY EXALTS LIFE"

The Evolution of the Military Band

(Continued from Page 319)

Infantry

2 Flutes 2-Alto Cornets Eh 2 Oboes 4 Trumpets 2 Clarinets Ab 4 French Horns 2 Clarinets En 8 Clarinets Bo

2 Tenor Horns Bh 2 Rassonne Euphonium 2 Contra-bassoons 2 Bass Trombones 2 Soprano Cornets 4 Bombardons 3 Drums, Cymbals.

Total-46 players

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Cavalry

1 Cornettino Bb 2 Tenor Horns 2 Cornettos Eb 1 Eunhonium 4 Cornets Bh 3 Bombardons 8 Trumpets

Total-21 players It will be observed that no reed instruments were used in the cavalry bands, a headed fine military bands. principle still adhered to, not only in mounted bands

The leading bandmasters of Germany its first official enlistment of soldier mu- Academy at West Point, to which many who assisted Wieprecht in his reorgan- sicians took place in Germany in 1762, to fine bands have been added. It was not 2 Tenor Trombones ization work were Kuffner, Neithardt, provide a band for the Royal Artillery, however, until the mid nineteenth cen-

of the Brussels Conservatory hard at expelling the French from that land.

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of this reform movement which was senior band of the British army

pushed by their then leading bandmasters, Starke, Zimmerman, Farbach, Famous Bands of the United States Sawerthal and Kela-Bela, all of whom

Germany but in France and Belgium in her regiments of Foot Guards since States Marine Band, the senior band of also, a very practical decision for the reign of Charles II (1685) was always the American armed forces, and the faopen to reforms, and as a matter of fact mous band of the United States Military At the time, the English were engaged tury that the military band began to

work reorganizing the army bands of For the first fifty years of its existence, ly be given credit for its renascence. Belgium, But be it understood that the this Artillery band consisted of German In 1845, we find France again coming Belgian leading military band, the musicians recruited in Germany, and by to the head of the class by adopting a

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Guides, under Valentin Bender was one virtue of the fact that it was the first of the best bands in Europe at that time. band to have its musicians officially at-Austria was also caught up in the swirl tested, it has the distinction of being the

We must not forget also that America has held its own in the realm of military

England, which had maintained bands music with such bands as the United About the same period, we find Servais with the Hanoverians and Hessians in assume the distinction of being artistic and cultural; and France should definite.

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CLASSIFIED ADS of Sax, the world renowned Prench and for the present-day military band; seen the Trooping of The Colors on the prevented the new movement from mak- for the dignity of their art. ing much headway.

> leading lights of the French musical concert stage, presented the public with in all, world, including such men as Berlioz, good wholesome music, performing such Carafa, that they petitioned the govern- the leading orchestras of the day.

3 Tenor Trombones 1 Bass Trombone

2 Soprano Saxhorns Eb 2 Baritone Say-

2 Alto Savonhones horns R. 2 Double Basses Eb

2 Double Basses Bh 5 Drums Total 51 players

Cavalry

2 Baritone Saxtrombas Bb

4 Bass Saxhorns Bi-2 Double Basses Rh 2 Double Basses Bb

horns Bb 2 Cornets 2 Alto Trombones

trombas Eb 2 Tenor Trombones band. 2 Bass Trombones Total 35 players Needless to say, this new Sax instru-

mentation revolutionized military music a concert program, but my mind instincthe world over, but while the brass was FOR SALE: Small grand (5 ft. 4 inch) undergoing such drastic changes we must not forget that the woodwind family also

An Early Band Competition Perhaps one of the most important

band competitions ever held, took place in Paris in 1867, at which some of the leading bands of Europe participated. Wienrecht was still at the head of

affairs in Germany, and proved his superiority by winning first prize with the Imperial Guards, France came second with the Garde de Paris (now known as the Garde Republicaine), under Paulus, and Austria third with its 73rd Regiment under Zimmerman.

The adjudicators were Georg Kastner, Ambroise Thomas, Delibes, Von Bülow, Felicien David, and Hanslick, unquestionably among the foremost musicians of the day, men whose decisions could be accepted without question.

The leading bands in the latter part of the nineteenth century were the United States Marine band under Sousa (America), the Garde Republicaine under Sellenick (France), the Guides under Starrs (Belgium), the Kaiserin-Elizabeth Regiment under Becker, and the Erste Gards Dragoner under Voigt (Germany). The foremost bands in Great Britain

were the Foot Guards under the brothers Godfrey's, a family that did so much to raise the standard of military music; the Royal Artillery under Zavertal, the man who unquestionably created one of the finest military orchestras; and the Royal Marines under George Miller, the first British bandmaster to obtain the degree of Bachelor of Music.

manufacturer, but the revolution of 1848 they were suided solely by consideration King's Birthday on several occasions.

and it took effect in 1854, when the fol- sider the many who, perhaps could not tempo, you have heard the most inspiring lowing was decreed for the French army appreciate the heavier fare, for one musical drama that is possible for one to

The Military Band of Today But we are now in the twentieth cen-

tury and it is needless for us to say the military band of today is in every way superior to its predecessor of a century ago. The reason for this is the vast improvement in the manufacture of band instruments and the far superior scoring and arranging of hand music, to which can be added a higher standard of musicianship in the personnel that make up our present-day service bands. We have only to take for example the excellent service bands stationed permanently in Washington; here we find the acme of musicianship under superb leadership, And that wonder Army Air Force band that was organized during World War II under George Howard. It is doubtful if ever before such a distinguished body of musicians were to be found in a military

Some musicians still claim that a marching band cannot get down to the finer points required in the finesse of

BROADWELL STUDIOS, DEPT. 67-F

new instrumentation based on the ideas These were the men who set the stand-tively goes back to London where I have

It is here that one will listen to the They took the military band from the massed bands of the Brigade of Guards, However, so impressed were the then parade ground and, placing it on the some three hundred and fifty musicians

And when the massed hands strike un Spontini, Auber, Halevy, Adam, and advanced classics as played by some of Handel's Scipto, the slow march of the Grenadier Guards, and the regiment ment to renew the Sax instrumentation; Nevertheless, they would always con- steps out in a slow measured stately would always find a sparkling musical- hear. It is hard for one to realize that it comedy number on the program or some is band music that he is listening to, one little descriptive piece to tickle the fancy. is more apt to compare it to the grand organ in Westminister Abbev.

The World of Music

(Continued from Page 353)

A SECOND PIANO CONTEST, sponsored by the Rachmanin off Fund, Inc., will be held during the 1947-48 season. The Fund's national finals in the first contest, scheduled for this spring, have been postponed to the spring of 1948. Regional auditions for the first contest held last autumn produced only two finalists-Gary Graffman and Ruth Geiger who will be eligible to compete in the 1948 finals. The deadline for the new contest is September 1, 1947, and full details may be secured from the Rachmaninoff Memorial Fund, Inc., 113 West 57th Street, THE FRIENDS of Harvy Gaul, Inc., are

ponsoring its first composition contest. Divided into two classifications, an award will be given for the best composition for organ, and for the best anthem for mixed (Continued on Page 360)

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Junior Stude

ELIZABETH A. GEST

Bach's Family by E. A. G.

John Sebastian Bach (1685-1750) was he had Christiane Sophie Henriette, JACK-BE-NIMBLE (entering and jumpthe father of a large family. He was twice Gottfried Heinrich, Christian Gottlieb married and had twenty children in all. Ernestus Andreas, Regine Johanna, How would you like to have so many Christiane Benedicta, Christiane Dorbrothers and sisters and half-brothers othea, Johann August Abraham, Elizaand half-sisters? But, as many of them beth Juliana Friderica, Johann Christoph King: Very good, Jack. And while we died in infancy or early childhood, the Friedrich, Johann Christian, Johanna home circle was not unusually large.

By his first wife, Maria Barbara, he had Catharina Dorothea, Wilhelm Friede- musicians, Wilhelm Friedemann, Karl mann, Karl Philipp Emanuel, Johann Philipp Emanuel, Johann Gottfried Bern-Gottfried Bernhard, Leopold Augustus, hard, Johann Christoph Friedrich, and and twins who died at birth.

By his second wife, Anna Magdalene, a good memory for names.

QUIZ No. 21

- 1. What is the difference between an orchestra and a band? 2. What is a xylophone? (pronounce
- zy to rhyme with high) 3. What is meant by chamber music? 4. What is a ballet? (pronounce bal-
- 5. What does l'istesso tempo mean?
- 6. What is meant by acoustics?
- 7. Is middle C so called because it is in the middle of the piano or midway between the treble and bass clefs, or
- the great staff, as this is called? 8. What is a cantata?

After the Recital HUMORESQUE

RELLIE had just come home or marching. 2 A set of wooden hars uned the two staffs. 8; and a control of the chomatic scale annot be playing in her first redital and she was so excited a few martuments intended for performance that her mind was in a whiri! Her distribution of the control of t ged, but she said she was slot neepy. She had played wery vell; at least that's what teople pold her and she thought she bid her dest. She played Binuet, by Meethoven; the Pancing Wall, by Doldini; Minning Song by Spindelssohn; Gutterflies by Brieg, and Brelude in P by Dach, and she did not play any nong wrotes. She wore a dink press and gowed bracefully when the audience happed their clands. Her peacher tresented her with a prize for facticing praithfully and mever nissing her lusic messon. And that is why she was 'The forest song's a happy one, so excited nat thight she could not way astake.



Carolina, and Regine Susanna.

Five of the sons became well-known

Johann Christian, Bach must have needed

What is meant by pitch? 10. What was the first name of Dvořák? (pronounce Dvoř-shák, with not much sound on the D) Answers on This Page

Answers to Quiz

title.)



When birds and brooks trill by; so to gleep, yet she was sloo teepy to But, often, it's a lonely tune, When pine trees sadly sigh!

And sometimes, it's a humming song, When buzzing insects sing; Or one with laughing harmony Of squirrels' chattering!

Ald Kina Cole's Concert

bu Mabel Harrison

CHARACTERS: Old King Cole, his KNAVE (as noise of tramping feet is Knave, Jack-be-Nimble, Little Boy heard off stage): Your Majesty. the Old-Lady-Who-Lived-in-a-Blue, Cinderella, Red-Riding-Hood, Shoe is outside with all her chil-Miss Muffet Old-Woman-Who-Lived-in-Shoe, and children. Scene: Interior with piano; Old King OLD-LADY (entering with a few chil-

Cole seated on throne, Knave in

KING (yawning loudly): Knave, I'm

tired of those fiddlers three, tired

cians from Nursery-Rhyme Land

and bid them make good music

KNAVE: At your command, your

Majesty, I beg a thousand pardons.

are waiting for the others to come,

you may play on the piano for me.

have spread your command, and

here come some of the musicians.

LITTLE BOY BLUE: Your Majesty, I'm

MISS MUFFET: Help, help! A great big

spider came and sat down beside

Nothing can harm you here. Little

Boy Blue, play some music to quiet

her nerves. (Plays quiet piece, an-

Muffet, you play for us. We are

having lots of good music today.

glad you sent for us because I was

getting tired watching the sheep.

JACK: Yes, your Majesty, with pleas-

ure. (Plays, announcing title.)

and Cinderella.)

I did not know you were here.

for me

dren): Yes, here I am, but I did not bring them all! (looking around room) Dear me, I hope I am not late

of their music. Go call some musi- King: No, you are just in time to hear Cinderella play for us. (She plays, announcing title.)

King: Now, Old-Lady-Who-Lived-ina-Shoe, are there any musicians in your family, or was the shoe too crowded to have a piano?

ing over candle-stick): Oh, your OLD-LADY: Oh yes, Your Majesty the old shoe was crowded but we made room for a piano and my children learned to play. Some play duets and some play solos. (Calls children by name, who play, and announce titles. Any number of pupils may play at this time.) KNAVE (entering): Your Majesty, I KING: Now, Little-Red-Riding-Hood.

your grandmother used to tell me how well you played. Play for us. (Enter Little Boy Blue, Miss Muffet RED-RIDING-HOOD: Yes, your Majesty, Grandmother always liked (title) and I will play it.

(Clock strikes twelve)

CINDERELLA: Twelve o'clock. Dear me! I should have gone home before this! (She and others rise to depart.)

KING: Now child, don't be afraid. KNAVE (entering excitedly): Little Boy Blue, come blow your horn, (Continued on next page)

nouncing title.) And now, Miss A Journey Through Musicland by Gladys Hutchinson

(Miss Muffet plays, announcing What an adventure it is to go on a vacation! You look forward to it with pleasure, you plan the details, 1. Orchestra uses strings, wind, and brass instruments and percussion. On account of the
strings and the place seated, Band omits the
or marching. 2. A set of wooden bars tuned
or marching. 2. A set of wooden bars tuned
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Did you ever notice that taking a musical journey is also fun? A musical journey is your new piece. If the piece is in the key of G you will find you start off in the key of G, the home key. You may wander around into other keys, other rhythms, other themes, but you will come back home to the key in which you started-the home key,

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girls under eighteen years of age. Class A, fifteen to eighteen years of under twelve years.

this page in a future issue of The Erupe. the 22nd of June. Subject for essay this The thirty next best contributors will re- month. "Is it Necessary to be Talented ceive honorable mention.

Put your name, age and class in which contest will appear in THE ETUDE for you enter on upper left corner of your August.

Write on one side of paper only. Do to puzzles. Contest is open to all boys and not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hunage; Class B, twelve to fifteen; Class C, dred and fifty words and must be received at the Junior Etude Office, 1712 Names of prize winners will appear on Chestnut Street, Philadelphia (1), Pa., by to Study Music?" The results of this

Old King Cole's Concert (Continued)

The sheep are in the meadow again. Hurry, hurry.

Jack-Be-Nimble: Hurry, every one, let us help him with the sheep. (All crowding near exit)

have greatly enjoyed your music. So much, in fact, that I am issuing a decree that you return here every time I send for you, and play for me. And I decree that



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King: Yes, children, run along and help Little Boy Blue. It is always a kind and good act to help your



(To be forwarded, replies must be addressed in care of the JUNIOR Etude.)

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Hyacinth Adele Tyler (Age 8), Texas. "I would like to hear from children all over the world who enjoy music. I won a silver pin for having done the most hours in a music

Betty Jean Phillips (Age 15). North Carolina.

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JUNE, 1947

every time you come you must play even better than you did before. Now you may go. friends when they need help. I ALL: Thank you, Your Majesty. (Bow

and exit. CURTAIN

Prize Winners in "My Favorite" Degrees: Mus.B., School Mus.B., A.B., with music major. Catalog Frank H. Shaw, Dir., Box 507, Oberlin, Ohio. Piano Piece" Essay

Class A-Joanne Flage (Age 15) Class B-Danny Revenbaugh (Age 12) Class C-Ellen Thomas (Age 11)

Honorable Mention for Essays

Some favorite compositions are Chopin Po-lonaise, chosen by Ann Kerkindell; Herbert Dardik chose Sonata In F by Mozart; Jac-queline Messnick, Für Elize by Beethover; Danny Revenbaugh and Cenie Elmore favor Rachmaninoff's Second Piano Concerto; Claire Knotly and Irene Levine, Debussy's Clair de Lune; his Golliwog's Cakewalk is the favorite of Jeanne Forman and Ellen Thomas; James Edward Schmidt's is Curious Story, by Heller; anne Flage's is Gardens in the Rain, by Debussy; Shirley McCall prefers Beethoven's Minuet in G: Agnes Schettenhelm, Anitra's Dance, by Grieg; Chopin's C-sharp minor Etude is the choice of Nancy Van Keuren; Etude is the choice of Nancy Van Reuten, Betty Ann Huff's and Anna Mae Hame's is Rondo Capriccioso by Mendelssohn; Rach-maninoff's G-minor Prelude was chosen by Patty Hamilton; Lucinda Payne and Renee Council chose Chopin's Minute Waltz; Marianne Abernethy's favorite is Brahm's Lullaby; Carole McBroom's is the Beethoven Sonata Op. 2, No. 1. Other Honorable mention win-ners are Clara Ann Sander, Carole Cawthorn, ners are Clara Ann Sander, Cardie Cawloni, Joan Atwell, Melvyn Kuritzky, Robert Mas-terson, Zona Gogel, Margaret Dyman, Marlene Schroetter, Linda Dunlap, Suzanne Curry, Mary Therese Gregory, Joseph McGarvey, Janice Mills, Marilyn McNeely, Bernard Shaak,

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THE COVER FOR THIS MONTH-Since it. would take a number of Erupe pages to do justice to any comment upon the great composer, Beethoven, whose portrait is on the cover of this issue, and since the majority of ETUDE readers are fairly well acquainted with the life and music of this man, who was born December 17, 1770, and died March 26, 1827. this brief paragraph is included only for the purpose of suggesting that for those young pupils not as yet acquainted with this great master composer there are available some fine Beethoven books designed for juveniles. Teachers and parents can place in their hands such publications on Beethoven as the BEETHOVEN (Child's Own Book of Great Musicians) by Thomas Tapper (20c) or Besethoven Childhood Days of Famous Composers) by Coit and Bampton (35c). For the music lovers of any age wanting a short comnact hiography of Beethoven there is a LUDWIG VAN BEETHOVEN biography by Dr. James Francis Cooke (10c) in the ETUDE MUSICAL BOOKLET LIBRARY Series.

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The Romantic Career of Michael Kelly

(Continued from Page 314)

all through the part and when I came powerful effect; the audience was con- his mind to stay in Vienna vulsed with laughter, in which Mozart, himself joined. The Emperor repeatedly climax to his career. What later followed cried out: 'Bravo!' and the piece was loudly applauded and encored. When the opera was over. Mozart came on the stage to me, and shaking my both hands. said: 'Bravo, young man, I feel obliged to you; and acknowledge you have been in the right, and myself in the wrong.' ... "

An Amusing Report

In this connection it should be mentioned that Kelly was not the only English speaking singer appearing in "Figaro," for the feminine leading part of the opera, the charming Susanna, was in the hands of the English woman Nancy Storace (1766-1817),1 Nancy's father had come to Italy from Ireland, where the family had become completely anglicized. Kelly gives an amusing report of how Stephen Storace (1763-1796) and his sister, the singer, met him on a voyage to Livorno. Michael, who as a blond and rather boyish-looking young man, might have been taken for a disguised girl. heard how one of the passengers, a girl, said in English to her companion, "Look at that girl dressed in boys' clothes." To her astonishment Kelly called out in the same language. "You are mistaken, Miss. I am a very proper he animal, and quite at your service." "All three laughed immoderately and from that moment was formed a firm friendship which was to have important developments in the musical world of the coming years:" Stephen Storace became a respected composer in Vienna, where he stayed at the same time as Kelly, and likewise became a pupil of Mozart. He wrote a number of chamber music works of excellent construction, To this English group about Mozart belong, also, Thomas Attwood (1765-1838), likewise a pupil of Mozart. who later in England had a reputation as church composer

In February 1737, Kelly departed from Vienna. The Emperor granted him a year's vacation with pay, but he never came back, With Kelly traveled his English friends, Attwood and the brother and sister Storace. Stephen Storace the evening before had had an encounter with an officer because the latter, at a ball, while he was wearing a saber and spears, had danced with Nancy-something which the English musician, who had drunk too freely of the "Buda" wine, thought sufficient reason for insulting the officer. Storace had to spend a night in jail but was released through Kelly's

1 Mozart was in especially friendly relations with

intervention with the Emperor, so that the group might depart. Taking leave from Mozart must have

been quite painful. When the travelers passed Salzburg they stopped at Father Leopold Mozart's place at Hannibalplatz to give him greetings from his son

Mozart's English friends had tried with to the sextetto speak plain; and after might and main to induce the great masthat piece of music was over, return to ter to come to England. And Mozart had stuttering! and I added (apologizing at almost made up his mind to this since the same time for my apparent want of Vienna was ungrateful and little appredeference and respect in placing my ciative of his music. The somewhat frivoopinion in opposition to that of the great lous Madame Mozart even wanted to send Mozart), that unless I was allowed to her children off to her father-in-law in perform the part as I wished, I would Salzburg to be cared for, but Leopold not perform it at all. Mozart at last con- refused energetically. That and the negosented that I should have my own way, tiations starting with the Prague operation but doubted the success of the experiproducer Guardasoni, who invited Mozart. ment. Crowded houses proved that noth- to come to the Bohemian capital, were ing on the stage ever produced a more the reasons for the composer making up And Kelly? His Viennese days were the

was only an echo of that glorious time. He became first tenor in the Drury Lane Theater in London, He sang in the concerts of the Society of Ancient Music in the Handel performances at Westminster Abbey. He had not, however, forgotten that Mozart had thought highly of his canzonettas. He wrote songs and music for plays. When he had lost his voice he became theater director and opened a music store, but since his business sense was not notable, he became bankrupt. Because selling wines was traditional in his family, and he had acquired in Italy and Austria a knowledge of good wine, he opened up, in 1811, a wine establishment. This fact and the prevalent opinion in London at that time that Kelly, on the one side, leaned too much on other composers as models, and that he diluted his wine a little bit, is supposed to have been the cause for Sheridan's statement that the sign over Kelly's business establishment really should read as follows:

MICHAEL KELLY Composer of Wines and Importer of Music.

The World of Music

(Continued from Page 355)

voices. The deadline is September 1, and full details may be secured by writing to The Friends of Harvey Gaul Contest Committee, Ferdinand Fillion, Chairman, 315 Shady Avenue, Pittsburgh 6, Penn-

A BAND MUSIC composer's contest for the best "Concert or Parade" march is announced by the Rock River Valley (Illinois) Music Festival. The first prize s seventy-five dollars and the second prize, twenty-five dollars. The march will have the title, Spirit of the Twin Cities (Sterling and Rocky Falls), and will be played on the Festival Program, July 25. Closing date of the contest, which is open to anyone, is midnight, June 15. Details may he secured from Mr. Elmer Ziegler, General Chairman, Rock River Valley Music Festival, Sterling, Illinois.

THE PHILADELPHIA Art Alliance announces the twenty-third annual Eurydice Chorus Award for a composition for women's voices. The prize is one hundred dollars. The closing date is October 1, 1947; and full details may be secured by writing to The Eurydice Chorus Award Committee, Miss Katharine Wolff, chair-% The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia 3, Pa.

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